

# HIT

CDC 00045

# PARADER

SEPTEMBER 1987

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## KINGS OF FLASH METAL!

JUDAS PRIEST  
METALLICA  
IRON MAIDEN  
KISS  
RATT  
BON JOVI  
WHITESNAKE  
MOTLEY CRUE  
DOKKEN  
EUROPE  
SAMMY HAGAR  
MALICE  
SHY  
DIO  
TESLA

OSZY  
OSBOURNE  
CENTERFOLD



### POISON



### CINDERELLA

### Grim Reaper

ROCK YOU TO HELL

CONTEST

STAR IN A MOVIE!

Details Inside





# BEHOLD THE PRIEST!

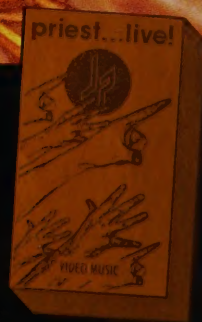


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
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Number 276, September, 1987

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Neil Zlozower

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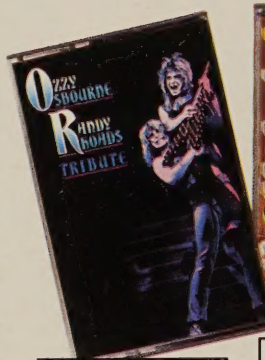
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# 2 HEAVY METAL

## 12 HEAVY HITTERS



355636-395632\* **Ozzy Osbourne—Randy Rhoads Tribute.** Iron Man, etc. (CBS Assoc.)



353599\* **Iron Maiden—Somewhere In Time.** Includes Wasted Years, Deja Vu, etc. (Capitol)



352732\* **Tesla—Mechanical Resonance.** Includes Ez Come Ez Go; plus much more! (Geffen)

354084* [ATLANTIC] <b>RAVEN</b> LIFE'S A BITCH	353805* [EPIC] <b>EUROPE</b> WINGS OF TOMORROW	352146* [ENHANCE] <b>STRYPER</b> SOLDIERS UNDER COMMAND
342303* [COLUMBIA] <b>JUDAS PRIEST</b> TURBO	336511* [ATLANTIC] <b>RATT</b> INVASION OF YOUR PRIVACY	309120 <b>OZZY OSBOURNE</b> BLIZZARD OF OZ
324749* [ELEKTRA] <b>MOTLEY CRUE</b> Too Fast For Love	320630 [DISNEY] <b>QUIET RIOT</b> METAL HEALTH	344366* [ELEKTRA] <b>METALLICA</b> Master Of Puppets
341230* [ATLANTIC] <b>TWISTED SISTER</b> Come Out And Play	336305 [MCA] <b>NIGHT RANGER</b> 7 WISHES	308635 [ATLANTIC] <b>AC/DC</b> Dirty Deeds Done Dirty Cheap
324632* [COLUMBIA] <b>JUDAS PRIEST</b> DEFENDERS OF THE FAITH	318790 [WARNER BROS.] <b>BLACK SABBATH</b> LIVE	343772* [PORTLAND] <b>ACCEPT</b> Russian Roulette
320978* [ATLANTIC] <b>TWISTED SISTER</b> YOU CAN'T STOP ROCK 'N' ROLL	336271* [CAPITOL] <b>HELIIX</b> Long Way To Heaven	326512 [MCA] <b>NIGHT RANGER</b> Midnight Madness
323675* [CBS ASSOCIATED] <b>OZZY OSBOURNE</b> Bark At The Moon	335893* [A.M.] <b>Y &amp; T</b> OPEN FIRE	343582 [WARNER BROS.] <b>VAN HALEN</b> 5150
340661* [ELEKTRA] <b>DOKKEN</b> Under Lock And Key	347039* [CAPITOL] <b>BILLY IDOL</b> Whiplash Smile	325738* [ATLANTIC] <b>RATT</b> OUT OF THE CELLAR
306225* [COLUMBIA] <b>AEROSMITH'S</b> GREATEST HITS	338640* [MCA] <b>TRIUMPH</b> STAGES	343434* [ATLANTIC] <b>RAVEN</b> The Pack Is Back
340455* [CAPITOL] <b>W.A.S.P.</b> The Last Command	335844* [CBS ASSOCIATED] <b>OZZY OSBOURNE</b> ULTIMATE SIN	324889 [PORTLAND] <b>ACCEPT</b> Balls To The Wall
305045 [ATLANTIC] <b>AC/DC</b> BACK IN BLACK	314401 [WARNER BROS.] <b>VAN HALEN</b> DIVER DOWN	342790* [WARNER BROS.] <b>BLACK SABBATH</b> Featuring TONY IOMMI SEVENTH STAR

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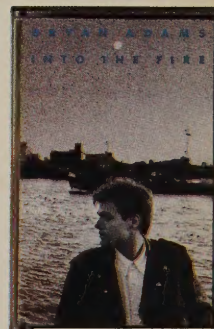
355115 395111 [Paisley Park] <b>PRINCE</b> SIGN O' THE TIMES	346957* [ISLAND] <b>STEVE WINWOOD</b> BACK IN THE HIGH LIFE	354100* [CAPITOL] <b>CROWDED HOUSE</b>	346478 [SIRE] <b>MADONNA</b> TRUE BLUE	353920 [ELEKTRA] <b>SIMPLY RED</b> MEN AND WOMEN	352666 [EPIC] <b>REO SPEEDWAGON</b> LIFE AS WE KNOW IT
350850* [MCA] <b>KANSAS</b> POWER	353359* [CHRISTALIS] <b>WORLD PARTY</b> Private Revolution	351692* [DEF JAM/COLUMBIA] <b>BEASTIE BOYS</b> LICENSED TO ILL	353375* 393371 [WARNER BROS.] <b>HUSKER DU</b> [WARNER BROS. SONGS AND STORIES]	351718* [ELEKTRA] <b>GEORGIA</b> SATELLITES	353458 [MOTOWN] <b>BRUCE WILLIS</b> THE RETURN OF BRUNO
355669* [MCA] <b>ORIGINAL SOUND TRACK</b> SOME KIND OF WONDERFUL	268581* 398586 [SIRE] <b>HISTORY OF</b> BRITISH ROCK	323337 [MOTOWN] <b>ORIGINAL SOUNDTRACK</b> THE BIG CHILL	337659* [A.M.] <b>U2—THE</b> UNFORGETTABLE FIRE	345108* [A.M.] <b>38 SPECIAL</b> Strength In Numbers	291864 391862 [COTILLON] <b>ORIGINAL SOUNDTRACK</b> WOODSTOCK
333294 [ATLANTIC] <b>THE FIRM</b>	342766 392761 [WARNER BROS.] <b>TELEVISION'S</b> GREATEST HITS—45 THEMES FROM THE 50'S AND 60'S	347880 [EMERSON] <b>GEORGE THOROGOOD</b> AND THE DESTROYERS LIVE	321067 [EPIC] <b>CHARLIE DANIELS BAND</b> A DECADE OF HITS	238238 [COLUMBIA] <b>BRUCE SPRINGSTEEN</b> THE WILD, THE INNOCENT AND THE STREET SHUFFLE	336669 [A.M.] <b>STING</b> DREAM OF THE BLUE TURTLES
353979* [CBS ASSOCIATED] <b>ORIGINAL SOUND TRACK</b> LIGHT OF DAY	269209 [EPIC] <b>BOSTON</b>	348276* [MCA] <b>TRIUMPH</b> THE SPORT OF KINGS	337519 [CAPITOL] <b>HEART</b>	344721 [MOTOWN] <b>LIONEL RICHIE</b> DANCING ON THE CEILING	291633* 391631 [WARNER BROS.] <b>THE BEAN OF THE GRATEFUL DEAD</b> What A Long, Strange Trip It's Been
350074* [EMERSON] <b>COREY HEART</b> Fields Of Fire	342188* [ATLANTIC] <b>THE FIRM</b> MEAN BUSINESS	347765* [A.M.] <b>R.E.M.</b> Life's Rich Pageant	345777* [Geffen] <b>PETER GABRIEL</b> SO	353607* [ATLANTIC] <b>LOU GRAMM</b> READY OR NOT	346312 [COLUMBIA] <b>BILLY JOEL</b> THE BRIDGE
353904* [MCA] <b>ANDY TAYLOR</b> THUNDER	318352 [COLUMBIA] <b>JOURNEY</b> FRONTIERS	353482* [EPIC] <b>GREGG ALLMAN BAND</b> I'M NO ANGEL	348318 [A.M.] <b>THE POLICE</b> EVERY BREATH YOU TAKE		
331967 [ATLANTIC] <b>FOREIGNER</b> Agent Provocateur	342105* [COLUMBIA] <b>BANGLES</b> Different Light	348318 [A.M.] <b>THE POLICE</b> EVERY BREATH YOU TAKE	353474* [COLUMBIA] <b>SANTANA</b> FREEDOM		
352294* [SLASH/WARNER BROS.] <b>LOS LOBOS</b> BY THE LIGHT OF THE MOON	318055 [ATLANTIC] <b>FOREIGNER</b> RECORDS	347955 [CHRISTALIS] <b>HUEY LEWIS</b> AND THE NEWS FORE	352344* [COLUMBIA] <b>DAVE EDMUNDS BAND LIVE:</b> I HEAR YOU ROCK'N'		
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354456\* **Night Ranger—Big Life.** The Secret Of My Success; Color Of Your Smile, etc. (MCA)



354449 **U2—The Joshua Tree.** Hit With or Without You; Red Hill Mining Town, etc. (Island)



353946 **Bryan Adams—Into The Fire.** Title cut; Heat of the Night; Victim of Love, etc. (A&M)



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323444* ELEKTRA MOTLEY CRUE SHOUT AT THE DEVIL	346593 ARASHA QUIET RIOT QR 111	347054 WARNER BROS. DAVID LEE ROTH EAT 'EM AND SMILE	329185* A&M Y&T— In Rock We Trust	347740* WARNER BROS. ROUGH CUTT WANTS YOU	351841* ELEKTRA METAL CHURCH THE DARK
339886* GEFFEN AEROSMITH Done With Mirrors	328955* WARNER BROS. DIO The Last In Line				
323345* WARNER BROS. BLACK SABBATH BORN AGAIN	330241* ATLANTIC AC/DC '74 Jailbreak				
337253* WARNER BROS. DIO SACRED HEART	312330 EPIC BEST OF TED NUGENT GREAT GONZOS			333260* WARNER BROS. DAVID LEE ROTH Crazy From The Heat	
341222* A&M Y&T Down For The Count	346213* MCA LOUDNESS Lightning Strikes			351684* ATLANTIC ZEBRA 3-V	330415* CAPITOL W.A.S.P.
336958* ATLANTIC TWISTED SISTER UNDER THE BLADE	312017 JET OZZY OSBOURNE Diary Of A Madman	347229* Enigma Poison—Look What The Cat Dragged In. Talk Dirty To Me; more! (Enigma)		351346* MEGADETH PEACE SELLS BUT WHO'S BUYING?	
320853* WARNER BROS. DIO HOLY DIVER	345371 ORIGINAL SOUND TRACK AC/DC WHO MADE WHO	351122 EPIC Europe—The Final Countdown. Rock the Night. Danger on the Track, etc. (Epic)		352153* ENHARMA STRYPER THE YELLOW AND BLACK ATTACK!	
336719* ELEKTRA MOTLEY CRUE Theatre Of Pain	328369* ATLANTIC TWISTED SISTER STAY HUNGRY	351122 EPIC Europe—The Final Countdown. Rock the Night. Danger on the Track, etc. (Epic)		350025* MCA ALICE COOPER CONSTRUCTOR	
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286807 WARNER BROS. VAN HALEN	344598* ARISTA KROKUS—CHANGE OF ADDRESS	351122 EPIC Europe—The Final Countdown. Rock the Night. Danger on the Track, etc. (Epic)		329912* ATLANTIC ZEBRA NO TELLIN' LIES	
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291435 ATLANTIC LED ZEPPELIN IV	294652 394650 WARNER BROS. DEEP PURPLE MADE IN JAPAN	334177* WARNER BROS. ROUGH CUTT		329367* CAPITOL HELIX—Walkin' The Razor's Edge	
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# ROOTS

by Rick Evans

Each month *Hit Parader* sojourns back in time with a rock and roll celebrity to find out about his early days and influences. This month's time traveler is that guy who's livin' on a prayer, Jon Bon Jovi.

We've all heard the cliché about an artist being taken off the scrap heap to reach stardom. But in the case of Jon Bon Jovi, that cliché is literally true. Only eight years ago, 16-year-old John Bongiovi (as it was then spelled) was working in a junkyard near his native Sayreville, New Jersey. His parents — both hard working, middle-class folks — were a little upset to see their music-loving son toiling away on the scrap heap, so they turned to Jon's uncle Tony — a noted New York producer — to get Jon involved in the music business any way he could.

"It was kind of interesting at times," Jon said. "I basically had the shit detail, you know, sweeping out the studio and cleaning up all the old coffee cups after a night of recording. But I got to meet some interesting people, and it really convinced me that music was where I wanted to be. I knew I wanted to be a professional musician, but having the chance to see the way big-name artists worked convinced me that I could do it too."

Success was still a long way away for young Jon, but on the weekends he'd gather together with friends and play in clubs such as the infamous Stone Pony in Asbury Park. While hanging out in the clubs, Jon was able to watch such budding stars as Bruce Springsteen and Southside Johnny, both of whom had a major impact on Jon's approach to his craft.

"Those guys had a great attitude towards what they were doing," he explained. "You could tell that they really loved every second of it. They worked their asses off. That's where I picked up a lot of my attitude. I see many people who grew up in the L.A. music scene, for instance, and they just act so differently. I'm not saying what's better or worse — it's just different. In Jersey the people have a real solid, blue-collar kind of foundation. They don't worry about their clothes that much or check their hair every few minutes. The music comes first, and that's the way it is with us as well."

While Jon was beginning to create quite a reputation for himself in the New Jersey area clubs, he had to be very careful in any place that served liquor because he was still under 18. Jon couldn't get in that much trouble, but he knew that any club owner caught with an underage kid onstage or in the audience could lose his license. Thus, much of Jon's early career resembled a game of cat and mouse.

# Jon Bon Jovi

"It was kind of funny, I guess," Bon Jovi stated. "I used to hang out in the clubs all the time, and since I could sell a lot of tickets when I played, the owners couldn't really kick me out. So they'd put me and my friends at a special table right next to the fire exit. Anytime anyone suspicious would show up, they'd shuffle us out the door. Usually they were false alarms, but there were nights when we headed out the door half a dozen times. It certainly made for an interesting evening."

Once Jon passed 18, however, there was no stopping him. He had dropped out of school to pursue his music career (something he doesn't recommend anyone else do), and his life soon became an endless series of bands and

musicians as he searched for that magical combination to take him to the top.

"There were so many great players around at that time," he said. "Jersey was a real happening place. I just kept an eye out for people who I thought had what it takes to make it, and luckily I found 'em. I know I've been lucky, but I've put a lot of hard work into it too. I always hear from people who want to become musicians, asking me what you need to do to become successful. Some of them think the answer is tight pants and lots of hair spray. Those guys ain't got a prayer. The answer is hard work. Yeah, it's a long way from the junkyard to a platinum album, but if I can do it, anyone can." □

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Jon Bon Jovi: "It's a long way from the junkyard to a platinum album."



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# INFORMATION CENTER

Ozzy Osbourne made a contribution to preacher Oral Roberts a few months back at a time when Roberts was threatening to die if he didn't raise \$8,000,000. "I sent him a whole dollar," Osbourne stated. "But I told him he couldn't use it to save souls — only to get some good psychiatric help. That man's crazier than I am."

\*\*\*\*\*

Whitesnake, which now features a solidified lineup of vocalist David Coverdale, guitarist Adrian Vandenberg, bassist Rudy Sarzo and drummer Tommy Aldridge, has landed the opening slot on Motley Crue's upcoming tour. According to sources close to both bands, it was the Crue's Nikki Sixx who personally selected the band, deciding to do so weeks before the Snake's new chart-topping LP was even released.

\*\*\*\*\*

Also on the Snake front, however, is news that Rudy Sarzo has agreed to return to Quiet Riot following his road stint with Coverdale & Co. As some of you may know, Rudy originally left Quiet Riot two years ago due to his inability to get along with Kevin DuBrow. Now that Kevin has split for new frontiers, Rudy has been welcomed back to the band with open arms.

\*\*\*\*\*

Don't be too surprised if in the near future you see Jon Bon Jovi appear onstage with a radically new haircut. "I just finished reading some magazine article that only talked about my hair," an annoyed Jon Bon said. "That's kind of ridiculous. Maybe I should cut it all off — then people will stop looking at us and really start listening to the music. I've never wanted to be one of those pretty boy rockers who's hot one year and forgotten the next."

\*\*\*\*\*

The Scorpions have finally come up with a title for their long-awaited new album. The new disc will be called **Don't Stop At The Top** (presumptuous ain't it?) which will be released on August 31. That date also happens to be guitarist Rudolf

Schenker's birthday. A major international tour, which may see the band venturing into the Middle East for the first time (that's Israel, not Cleveland), will follow.

\*\*\*\*\*

## TIDBITS AND ASIDES

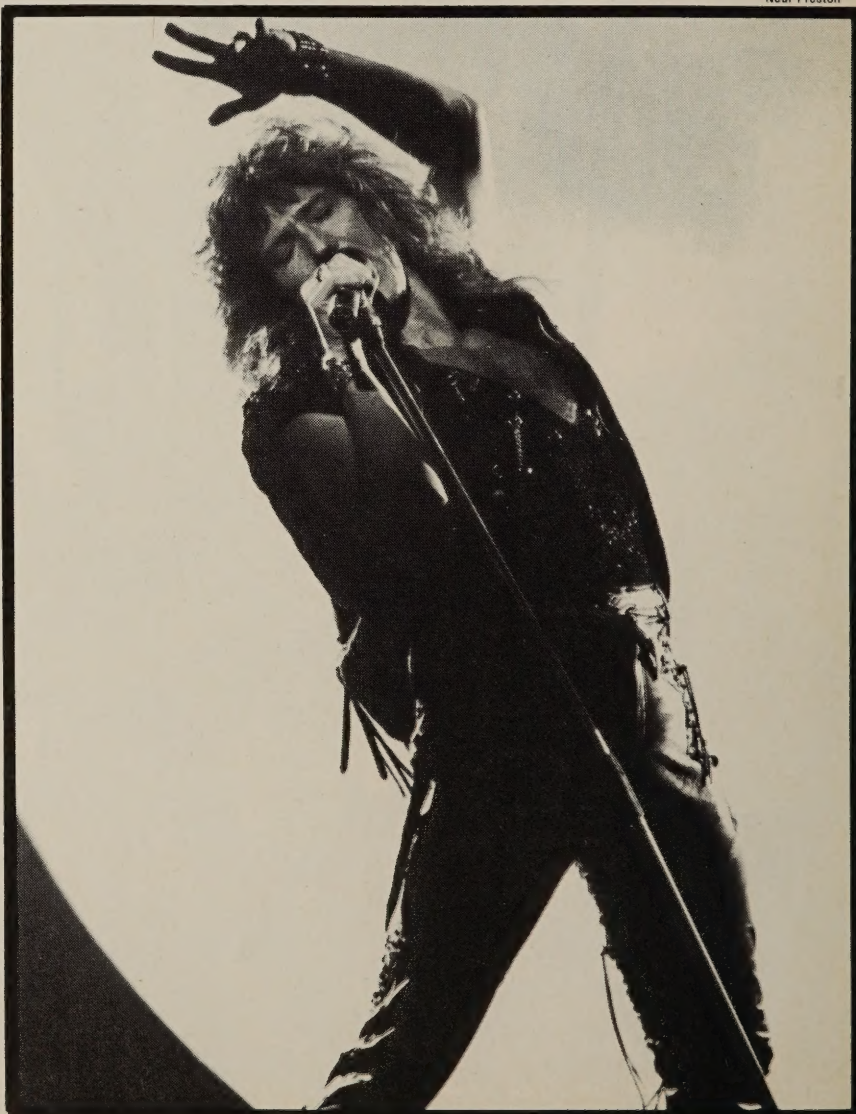
Is Motley Crue's Nikki Sixx taking aim at Jon Bon Jovi's seven million album mark?... Is David Lee Roth thinking of "metalizing" his sound on his second solo LP?... Is Lita Ford now being managed by Ozzy Osbourne's wife, Sharon?... Loudness' vocalist Minora Niihara insists

that there is no dissension within the band, contrary to earlier reports... Jimmy Page's oft-delayed solo LP should be arriving in local record stores within the next six weeks. □

\*\*\*\*\*

Keep a sharp eye out for a new band featuring the stellar skills of John Sykes, Ray Gillen, Cozy Powell and Tony Franklin. The new "super-group," tentatively called Blue Murder, will be hitting the recording studio shortly with a new album out by late summer. The band came together when former Whitesnake guitarist Sykes met ex-Black Sabbath vocalist Gillen and "instant magic" occurred.

Neal Preston



David Coverdale



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# MALICE

by Rob Andrews

## Loud & Proud



Malice (left to right): Mick Zane, Cliff Carothers, James Neal, Jay Reynolds, Mark Behn.

### Florida Rockers Unleash Latest Dose Of Metal Mayhem.

Sometimes it seems all one need do to attain fame and fortune in heavy metal is have long hair, learn how to play guitar and dress in black leather. If only life were indeed that simple! Just ask the guys in Malice, who've been struggling for four years to break out of the metal netherworld to attain national recognition. But perhaps the time to ascend the metal ladder is finally at hand for guitarists Jay Reynolds and Mick Zane, vocalist James Neal, bassist Mark Behn and drummer Cliff Carothers. Their latest album, **License To Kill**, is a powerhouse of full-scale metal mania, and as Reynolds was quick to point out the metal world seems much more open to Malice's brand of black leather rock these days.

"It's really strange how things change in this business," the blond axe-slinger said with a smile. "One year metal's 'out' and the video and radio people aren't interested in it. Then the next year, the doors swing

wide open and bands are given a chance again. I think right now is a very good time to be a heavy band. A lot of people are beginning to realize that metal music isn't about to turn everyone into suicidal maniacs or child molesters. It's just good, clean fun that's exciting for everyone. I feel very confident about people accepting Malice. The new album's our strongest by far, and the environment out there tells me that people are going to get the chance to hear it."

Judging by tracks like *Chain Gang Woman* and *Vigilante*, Malice's music may still not exactly be geared for Top 40 radio airplay, but as Reynolds noted, metal is the hottest genre in the rock world right now, and Malice is as pure a heavy metal band as anyone. In fact, the band's fondness for paying homage to metal traditions, both visually and musically, has caused them a bit of trouble in recent years. Judas Priest's K.K. Downing even went so far as to state that Malice's appearance was one of the reasons

Priest moved away from their black leather look of years past. Maybe that's a back handed compliment, but it's a compliment nonetheless.

"Actually, we've gotten a bit away from the black leather look too," Reynolds stated. "There's no question that Priest has been a very big influence on us. They really are *the* classic metal band. We've always admired their attitude and commitment. When we were playing the clubs in L.A. a few years back, it seemed that all the other bands were only concerned with how much makeup they could put on and how outlandishly they could dress. We went in the other direction. We've always believed the focus should be on the music, but at the same time black leather works very well in conjunction with the kind of music we play."

While it's always been said that metal bands of the Maiden, Priest and Malice ilk appeal more to male fans than their female counterparts, Reynolds is proud to say that the fairer sex has lately been

discovering Malice in a big way. In fact, on the group's most recent concert tour, the band members found themselves in more than one bizarre sexual predicament.

"Maybe the strangest thing that happened to me was up in Buffalo, New York," Reynolds exclaimed. "I had met these two very attractive ladies and had gone back to my room with them. It was real cold outside — which I guess it always is up there — so we just started to snuggle up and get real friendly. Then there was a knock on the door, and I got up to answer it totally naked. Somehow or other, when I opened the door, the girls pushed me outside. So there I was standing outside my motel room, bare-assed, freezing to death. The girls were laughing their heads off — they thought it was hilarious. But I didn't find it too amusing. Our fans are always great though. Our goal is to just keep turning more and more people onto Malice. I'll trade a cold ass for a few new fans anytime." □



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# KISS

## Legends At Work

Bob Lenzi



Paul Stanley: "New Kiss fans will love our new album. Old fans will love it, and people who never heard of us will love it."

### Metal Masters Wrap Up Work On Latest LP.

by Andy Secher

The rock world has always loved rumors, and throughout their dozen-year ride atop the metal mountain, no other band has been the subject of more gossip than Kiss. Most recently a spate of idle chatter has indicated that bassist Gene Simmons might be leaving the band to pursue movie stardom in Hollywood. Another story had guitarist Paul Stanley taking off to forge a solo career and further his budding production credentials. Let's put an end to all this bullshit right now. The truth is that Kiss is alive and well, and the foursome — including guitarist Bruce Kulick and drummer Eric Carr — are hard at work putting the finishing touches on their latest LP, tentatively titled *Condemnation*. Yes, Simmons is still working hard on his movie career and Stanley is in hot pursuit of some exciting new talent to produce (possibly even Poison). But as Paul explained to us recently, nothing that any of the band's members pursue away from Kiss will ever stand in the group's way.



**Hit Parader:** As you get older and begin having other interests, does it become harder to maintain your dedication to Kiss?

**Paul Stanley:** Kiss has never been my entire life. Maybe it's been the most important thing in my life, but I've always found time to have other interests. The only difference with the band now is that instead of sitting on our asses when we have a little free time, we look for other projects that may be fun. Gene may take a film role and I might look for a band to produce. That doesn't take away from Kiss one bit.

**HP:** But you did have a two year break between albums this time. Wasn't that almost too much free time?

**PS:** We spent a good part of that time on tour, so it's not like the day we finished the album I just said, "Hey, I'll see you guys in a couple of years." It was nice to have some free time, though. I've known for a long time that there's a world going on out there other than rock and roll, and I like to take advantage of it. There was also a lot of writing to do for this album. On past records we've spent as short a period as three weeks writing new material. It was real nice to take it at a slower pace and see what new things we could come up with.

**HP:** Well, you have us intrigued. What new things *did* you come up with?

**PS:** I'm writing some very different-sounding songs this time. As I've mentioned before, I wrote some of the songs for this album on keyboards, and you certainly do get a different type of song that way. I play very kamikaze keyboards because I really don't know how to play. When I lift my hands off the keyboard, I have to put a guitar pick on the keys so I remember where my fingers go. But the results you get are very interesting that way. I'm still very much a guitar player, so I approach keyboards with a guitarist's mentality — I really attack the instrument. But it's fun.

**HP:** Are there keyboards on the album?

**PS:** Yeah, there are some, and I imagine we'll even think about taking some on the road with us next time. But I couldn't see anyone else but a member of the band playing them, so what we can do with them onstage is very limited. Maybe we'll have the perfect marriage between a guitar and a piano — we'll hack 'em both to bits.

**HP:** Do you find that the music you



Bruce Kulick (left) and Gene Simmons: The band's new LP represents the first time this decade that the same lead guitarist has appeared on two consecutive Kiss albums.

*"We'll have the perfect marriage between a guitar and a piano — we'll hack 'em both to bits."*

write on keyboards is softer than your guitar songs?

**PS:** Anything I write is pretty unrelenting. If you're waiting for us to wimp out, you'll have a long time to wait. Before people start to get the wrong idea when I talk about using keyboards on a Kiss album, I'm not talking about playing *Moonlight Sonata*. More than anything else, keyboards open up a new world to you, and that's real nice.

**HP:** How different is your approach to the material on this album compared to past Kiss albums?

**PS:** It's pretty much the same. We're trying to make the best album we've ever done, and I think we've succeeded. Old Kiss fans will love it, new Kiss fans will love it,

and people who've never heard of Kiss will love it. But all we can do is make the best album we can — then it's up to other people to make sure it gets the exposure it deserves.

**HP:** Do you feel certain people have let the band down in that regard in the past?

**PS:** I'm not going to point fingers or name names, but the answer is yes — particularly on the last album. We had a major video and radio request with *Tears Are Falling*, yet the single never really took off. That doesn't make any sense to me.

**HP:** Kiss always seems to be on the cutting edge of what's happening in hard rock. Do you go out of your way to see what other bands are

doing so you can stay one step ahead?

**PS:** We'll listen to what another band is up to just out of curiosity, but never so that we can stay ahead of them. We just do what we do best, and usually that's enough. I think there are some really excellent bands around right now, but I never view them as competition. The young bands like Cinderella are good, and Poison are exciting — they certainly look good. So I think the future of hard rock looks healthy.

**HP:** What about a band like Stryper? Do you see religion and rock working together?

**PS:** Music is a vehicle for whatever you want, so I don't see anything wrong with mixing the two. I think it can be a bit jive at times, but that really boils down to the sincerity you bring to what you're doing. That's one of the things about Kiss — we've always been totally committed to what we do. Maybe we do have some other interests, but that's healthy. When it's time to get down and work, however, we still do it with as much determination as ever — and with a lot more knowledge. □





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- ☐ **DEF LEPPARD**
- ☐ **METALLICA** - Kill 'Em All
- ☐ **METALLICA** - Ride The Lightning
- ☐ **IRON MAIDEN** - Somewhere In Time
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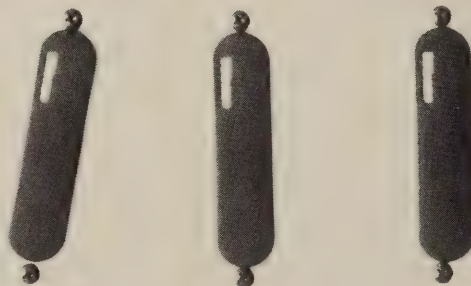
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# MAIL

To all you hard core metal maniacs out there that listen to (ha ha) Motley Crue, Ratt, and Bon Jovi, take a journey to the underground, where true metal exists. Led Zeppelin rules.

Cliff and Von  
Ft. Worth, TX

Jon Bon Jovi referred to Pittsburgh, PA as a "Dinky-Ass town" when he was on MTV. Who the hell does he think he is? He's a shoe salesman from Jersey who got lucky, that's all. If he doesn't want to grace us with his presence, then give us our money back and get the hell out. Maybe he'll learn to keep his big mouth shut instead of putting his foot in it. I love you Richie, Tico, Dave and Al. Sorry you work with such a jerk.

Pissed Off In Pittsburgh, PA



Mark Weiss

**Jon Bon Jovi: Pissing off the dudes and dudettes in Pittsburgh.**

In 50 years, the members of Van Halen are going to be in the insane asylum dressed in strait jackets. Alex will be pounding on assorted bedpans with thermometers. Michael is going to be playing on a bass painted like a bottle of Pepto Bismol. Sammy will have a Lamborghini engine strapped on the back of a wheelchair and he'll be cruising around the wards at speeds in excess of 55 mph singing his little pacemaker out. And Eddie will be jumping around with his guitar. They're all going to be fed intravenously with IV's filled with booze. And they're *still* going to be the best group on this planet. Diamond



Dave will be there in his Spandex listening to 5150 on his walkman and wondering why he was stupid enough to take off. And VH will be laughing all the way.

Dave "Sorry About The First Name" Snider  
Sacramento's #1 Van Fan

You must play a mad game of pinball. To leave out the BEST new metal band — the Vinnie Vincent Invasion — from your April New Metal Explosion issue, you've got to be, as the Who say, "deaf, dumb and blind"! All the bands you put in there combined — Stryper, Megadeth, Guns N' Roses, Tesla and Pretty Maids — could never touch the greatness of the Vinnie Vincent Invasion in a million years!

Terry Previti  
Taos, NM

Poison is the greatest thing since rock and roll. Rikki Rockett is great. Keep up the sticks, tricks, and lipstick fix.

#1 Bad Boy  
Todd McEwen

I have never seen a sexier man than Rob Halford! Nobody knows how badly I would love to tie him up and have my way with him.

K.C.  
Oak Hill, WV

Before I found metal, I was the worst kid on the block. I did everything and anything illegal; I had nothing better to do. Then my uncle showed me something better — Zeppelin and Sabbath.

Then Ozzy became my God. That was about four years ago. I haven't been in any major trouble since. I am proud to say that heavy metal saved me from prison or maybe even lying dead in some gutter. I owe metal a great deal of thanks.

Nikki From Northside  
Pittsburgh, PA

Hey Mustaine, shut up. Are you friends with Kevin DuBrow? Your jealousy of Metallica

shows. Megadeth is a joke. Your song, *Mechanix*, is Metallica's *The Four Horsemen*, but faster. Write your own songs, you drunken bum.

Gregg Meany  
Slayerville, NJ

I'm very upset. You should have made it perfectly clear that Eric Brittingham from Cinderella is married. I loved the man and still do. But now that I know he is married, I guess my



Van Halen: Will they still be rocking 50 years from now?



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favorite guy is Jon Bon Jovi.

Emma  
Thunder Bay, Ontario

Motorhead rules! Nikki Sixx drools!

Little Lemmy

Anastasia Pantsios/Kaleydoscope



Motorhead's Lemmy: Do we ignore him and his band?

There are two things I love more than anything on earth: chocolate and Accept. If we

are ever nuked (God forbid), this Accept fan wants to either be at an Accept concert or listening to my Accept albums under the headphones. If somebody doesn't sign them soon, I'm moving to West Germany.

Jane R. Potts  
Falls Church, VA

Why don't you do a story or print a picture of the greatest super glam group of the 1970's — Angel! Me and about 10,000 other Angel fans would like to know what the white hot rockers have been up to.

Thanks!  
Butch

I love Slayer. I'd sell my soul for Slayer. I'd sacrifice virgins for Slayer. I'm obsessed with Slayer. **Reign in Blood** is mind-blowing!

Slayer Rules In Stevinson, CA

I'm 18 and from Brazil. Some people here say bad things about heavy metal and want to destroy it. But they won't because there are enough people who love heavy metal. Two years ago we had a big concert called "Rock In Rio". It continued for 10 days with bands like AC/DC, Whitesnake, Iron Maiden, Ozzy Osbourne and the Scorpions. We are going to keep heavy metal alive in Brazil, you can be sure.

Ivan Marcia Stabnow

Congratulations to Iron Maiden on a job well done on their album, **Somewhere In Time**. I thought I was getting bored with them because their last three records have been quite similar,

although good. On **Somewhere In Time**, when I first saw the addition of synthesizers, I thought, "Oh no, they're conforming!" But I listened and realized the synthesizers really do enhance the sound. Even if you never liked them, you'll be impressed.

Greg Walton  
Canada

**Hit Parader** comes off like a soda pop stand, it's a pile of pop-star cliché-filled garbage. You have become "generic metal" like those fags in Cinderella. Rockers are more than 8 x 10 glossies. They are real people. Why don't you try writing articles on artists like Black Flag, the Dead Kennedys, Alice Cooper, D.O.A., Billy Idol, Motorhead, The Ramones, Yngwie Malmsteen, etc. I am not closed-minded and I do like heavy metal, but your magazine is rapidly becoming a joke.

Sincerely  
A Pissed Rebel

There is no other man in existence who does for me what Blackie Lawless does. He is an ethereal, mystifying, exciting vision. Blackie, would you make my dreams come true?

Forever yours  
Brigitte

Speed metal sucks. Like Jake E. Lee said, "It sounds like they're masturbating." Before you know it, the song's over. I don't want to pay eight dollars for something that's five minutes long a side. That kind of music has no feeling or passion in it.

The Ultimate Fan  
Schenectady, NY

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
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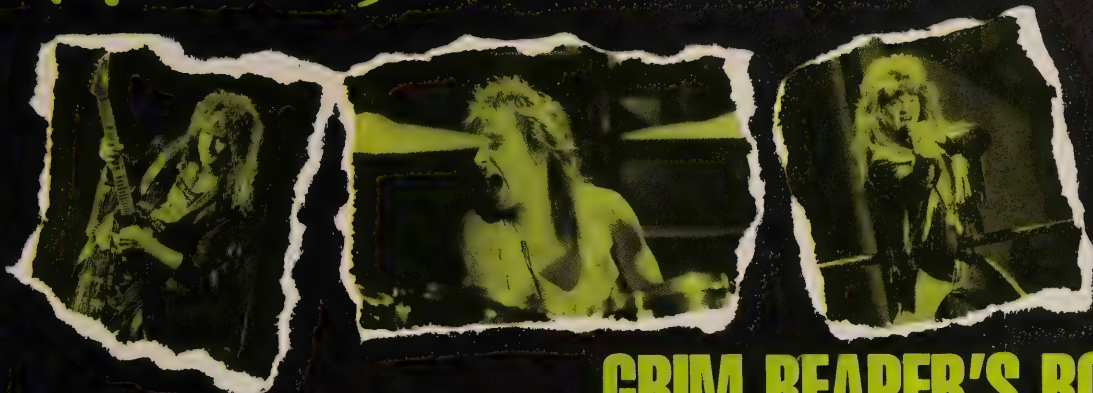


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David Coverdale





# WHITESNAKE

## Overcoming Adversity

### Three-year Absence Ends For Coverdale And Co.

If one were to look up the word "charisma" in the rock and roll dictionary, they just might find a picture of Whitesnake's David Coverdale serving as the word's definition. The singer's hip-swaying, hair-shaking stage gymnastics, as well as his inimitable vocal growl, remain classic examples of rock dynamics some 15 years after Coverdale first burst upon the scene with Deep Purple. Unfortunately, in recent years Coverdale — and Whitesnake — have been virtually missing in action; over three years have passed since the release of their last LP, *Slide It In*. But now, with a new album simply entitled *Whitesnake*, and a new band lineup, Coverdale promises the band is back, bigger, better and badder than ever.

**Hit Parader:** David, why was there such a lengthy period between the release of your last album and this one?

**David Coverdale:** It's surely been a long time — much longer than I wanted. But there were certain situations which were unavoidable, and those caused the delays. About two years ago, when Whitesnake was ending its world tour, there was some dreadful discontent within the band. John Sykes, who is an incredible guitarist, was in the band at that time, and I agreed after a meeting with the record company to keep him in the band for this album though I knew the seeds of disharmony had already been planted. Then I was talking to Rudy Sarzo and Tommy Aldridge about coming aboard on bass and drums. The goal was to keep the momentum going. *Slide It In* had gone gold and we wanted to capitalize on the fact that we had finally broken through in America after so many years of trying.

**HP:** But that still doesn't explain why this album took three years to release.

**DC:** I haven't gotten to the good parts yet! Once the band was more or less together, we went to the south of France to rehearse for a few weeks. Then I decided to base the group in Los Angeles because I wanted to stay in touch with the American market and because I like the weather there. The only trouble with L.A. is that most of the musicians there suffer from "mouse abuse" — they look great, but they can't really play. Since Aldridge couldn't come aboard at that time, I had to look for a new drummer, which took most of that summer. Finally Aynsley Dunbar joined us at the last minute, and we looked ready to go. We decided to record in Vancouver, which was a bad mistake — it's a beautiful city but the climate there caused havoc within

the band. Sykes got tonsillitis, and I started feeling poorly myself. That added more delays. I went to some doctors who checked my sinuses, but I kept getting worse and worse. Finally I saw a doctor who said I had the worst sinus infection he'd ever seen.

**HP:** To ask a delicate question, did this sinus problem have anything to do with your reported fondness for the rock and roll lifestyle?

**DC:** Absolutely not. I want everyone to know that in no way did this have anything to do with drugs. When I was a silly boy many, many years ago, I do admit that I wasn't shy about anything in life. But drugs are a dangerous hobby to have. I'd like to warn everyone of the potential damage they can cause.

**HP:** So how long did the sinus problem last?

**DC:** Unbelievably, it robbed me of nine months of 1986. At the point I took ill we were only three months behind schedule with the album, but by the time we were ready to go again, we were a year behind. I was speaking to every doctor I could find to see what could be done, but nothing seemed to work. Then the condition seemed to clear a bit, so we went down to Compass Point in the Bahamas, but within a week, the infection had kicked in again. It was heartbreaking. The only option I had at that point was to undergo surgery to remedy the condition. Thankfully it worked. Obviously, that required more rest and recovery. Finally by August of '86, we were really ready to record, and we worked like hell from then on to get the album finished. I wanted to call it *No Muff Too Tough*, but the label wouldn't go for that.

**HP:** But now John Sykes is out of the band and Adrian Vandenberg is in. What

happened there?

**DC:** Actually, I had wanted Adrian in the band before Sykes joined, but he was tied up at that time with his own group. I think Adrian's a great guitarist, and he's an excellent songwriter as well. The problem with Sykes was just a matter of ego. I mean I like children, but I don't necessarily want to work with them in a band. To me the most important qualities are trust and support — and with John those qualities had deteriorated. He's the kind of guy who wants to be a rock star 24 hours of every day. He'd like to have a spotlight on himself in his own living room. That's nothing against him as a musician. His work on this album is going to make him a major star, but our personalities are just incompatible.

**HP:** Does it bother you that Whitesnake always seems to be in the midst of a lineup change?

**DC:** I believe in fate, and I know there's been a reason behind each of the changes we've gone through over the years — and there certainly have been many. As long as I'm around there will be a Whitesnake, but I would like to see more of a band concept become established.

**HP:** It's a bit strange to hear *Hear I Go Again* and *Crying In The Rain* on this album. Didn't they appear on earlier Whitesnake LPs?

**DC:** They were both written five or six years ago, and *Here I Go Again* was a big hit throughout the rest of the world. But the people at the label said that they had to be on this record, and I agreed. Americans have never heard the songs before, because the album they were on was never released here. The unfortunate part of including two older tracks on the American album version is that I couldn't put on a song called *Looking For Love* which is on the European version of the LP.

**HP:** The album has a very "live" feel to it. Was it recorded with the stage in mind?

**DC:** Absolutely. I was hoping the album would be born with legs, so it could walk straight out onstage. We hope to be going out on the road as soon as we get some financial things worked out. We're very aware that a lot of time has been lost, and we're determined to make up for it as best we can. All I can say is that we're back and we're ready for action. □



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# Heavy metal HAPPENINGS

by Andy Secher

The guys in Poison sure have *their* priorities in order. When asked which motivates them more, money or women, the pretty boys answered without a moment's hesitation. "There's no question it's the women," Bret Michaels said. "Money can't keep you warm on a cold night, and it sure as hell can't get your rocks off — unless you're a pretty strange person."

\*\*\*\*\*

Aerosmith's Steven Tyler expects major things from the band's forthcoming album. To ensure the record's commercial appeal, the Bad Boys from Boston have turned to an outside songwriting partner — none other than Desmond Child, the man who co-wrote *You Give Love A Bad Name* with Jon Bon Jovi and co-authored countless tunes with Kiss. "He's cool," was Steven's assessment. "He knows how to write a good song."

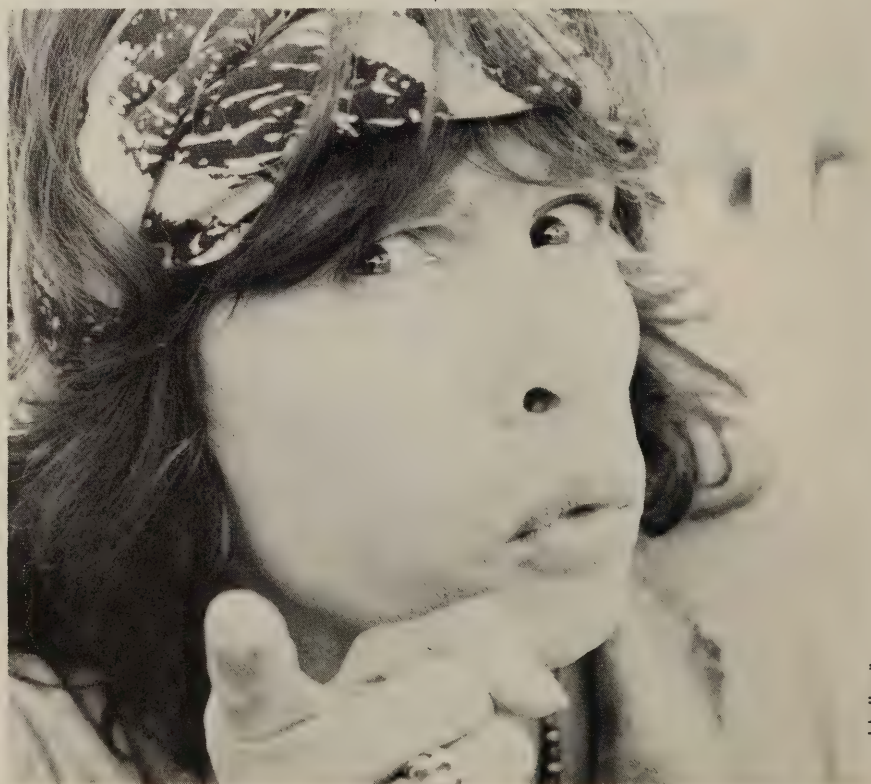
\*\*\*\*\*

The Scorpions and vocalist Robert Palmer seem to have formed a mutual admiration society. When the Teutonic Terrors recently crossed paths with former Power Station frontman, both parties expressed interest in working together. "He's a very special talent," Scorps' drummer Herman Rarebell said. "He told us that **World Wide Live** is one of his favorite albums, and we like a lot of his work too. Maybe we will do something together in the future — but we have to finish work on our new album first."

\*\*\*\*\*

Jon Bon Jovi recently completed work on some recordings with — believe it or not — Cher. Yes, the former wife of Sonny Bono and Gregg Allman, and Gene Simmons' main squeeze for a short while, decided to cut a few tracks with Jon Bon for her next LP. One of the songs they recorded is an updated version of the old Sonny and Cher hit *Bang Bang*. "She's a great singer, so why shouldn't I work with her?" Jon asked. "In fact, I've always been a big fan."

\*\*\*\*\*



Aerosmith's Steven Tyler: Big things ahead?

John Harrell



Stryper's Robert Sweet recently told **Heavy Metal Happenings** that his band's next LP will focus on the subject of heaven. "This album was called **To Hell With The Devil**, so hell was something we touched on quite frequently in our message. Next time we may take the opposite approach and speak about the wonders of heaven instead. I think the fans will really respond to that."

\*\*\*\*\*

Expect to see Kiss' new album in your local record stores within the next month. The boys in the band turned in the finished tapes for the record last June but requested the album be released in August, just in time for the start of their U.S. tour. "We haven't been on tour in nearly a year, which is very unusual for us," guitarist Paul Stanley said. "We spent some extra time on the album, and the results were worth it, but we really did miss the road."

\*\*\*\*\*

Megadeth's ever-honest Dave Mustaine has set his sights on making his unit the most successful power metal band around — even at the expense of his former group, Metallica. "This group should be more popular than

Jacki Sallow



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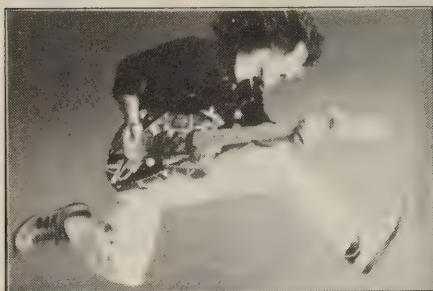
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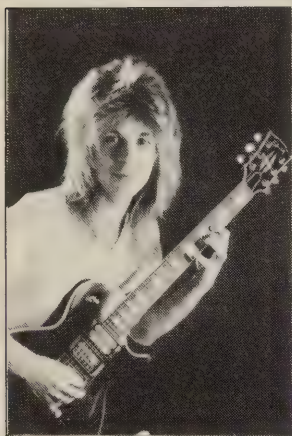


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Metallica," he said. "Metallica's a good group, but without the material I wrote for them, they'd be in trouble. Now that I'm writing the material for Megadeth, there's no question in my mind who the better band is. But as far as I'm concerned the fans can like both bands — there's plenty of room for both Megadeth and Metallica."

\*\*\*\*\*

Was Deep Purple disappointed by the fans' response to their most recent LP, *The House Of Blue Light*? Though the album stalled in the mid-30s on Billboard's sales chart and quickly dropped out of sight, the band members insist such minor difficulties don't faze them in the least. "After all we've been through in this band, it takes a great deal to really upset us," bassist Roger Glover stated. "Of course, we'd like an album to do as well as it possibly can, but we can't forget that our tour has done very well, and people still seem to appreciate Deep Purple."

\*\*\*\*\*

Judas Priest's Glenn Tipton is very proud of the fact that his band did virtually no overdubbing on their new live LP. "Sometimes it seems like a band takes some live tapes, erases the vocals and guitars until all that's left are the drum track and the audience sound and then basically re-record the album in the studio. That's not a live album in our book. If we make a mistake onstage, we want it to be heard on the record — that's what rock and roll's all about."

\*\*\*\*\*

Ozzy Osbourne is rumored to still be conducting auditions for his vacant guitar slot, despite the Oz's claim that "he's found his man." While word has yet to leak out of the identity of Ozzy's new axe-slinger, rumor has it that the man in question is young, American and "nobody you ever heard of," according to the Oz.

\*\*\*\*\*

Iron Maiden's Steve Harris is getting fed up with the continued charges of "satanism" being levelled at Iron Maiden by certain religious groups. "At one point we just decided to ignore those people because they didn't understand what we were about," Harris said. "But it's gotten to the stage where it's hard for us to



**Deep Purple's Roger Glover:** "After all we've been through, it takes a lot to really upset us."

continue to do that. It's being thrown in our faces by people who should leave well enough alone."

\*\*\*\*\*

Former Kiss guitarist Ace Frehley, flying high again with his new band, Frehley's Comet, says that returning to the road is the best part of his recent resurrection. "Sometimes you really miss the feedback from the crowd," Ace said. "You can practice playing guitar all day and night, you can record new songs until you drop. But unless you have the people out there responding to you, it all seems kind of silly."

\*\*\*\*\*

Reports from Germany indicate that Accept are proceeding with the re-recording of their new album minus vocalist Udo Dirkschneider. You may recall the boys were dropped from their previous U.S. label when their last album, *Russian Roulette*, failed to match projected sales figures. "Things will work out well for us," guitarist Wolf Hoffmann said. "The U.S. is a very important market, but it's not the entire world." □



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# POISON

Flash Metal Quartet Soar To The Top With Debut LP.

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Poison (left to right):  
C.C. DeVille, Rikki  
Rockett, Bret Michaels,  
Bobby Dall.

by Rob Andrews

Poison's Bret Michaels raced over to his bandmates in the group's post-concert dressing room and loudly boasted, "Hey, I just left the doctor, he said I could have died on stage tonight." A second of silence passed before the band's road manager added, "Bret, I think he said you could have passed out on stage." Another moment of silence transpired before Bret retorted, "Well, if I ever pass out on stage I might as well be dead."

Such is life for Poison, one of the true hard rock surprise stories of the year. There's never a dull moment for these Harrisburg, PA, natives who after relocating in Los Angeles, sprang to the top of the charts with their debut LP,

## Look What The Cat Dragged In.

For Michaels, guitarist C.C. DeVille, bassist Bobby Dall and drummer Rikki Rockett, life on the road is an endless three-ring circus of wine, women and song — even if Bret's problems with diabetes occasionally slow him down for a moment or two.

"I have an unusual kind of diabetes," he said. "I suffer from very low blood sugar. Sometimes, if I'm not very careful, I can get in real trouble on stage because of all the energy I burn up during a show. The doctor tonight said my blood sugar level had dropped to the lowest point he had ever seen in anyone still alive. There's nothing I can do about it, so I just keep chomping on candy bars to replace the sugar and keep on rockin'."

It didn't take long for Bret to regain his strength and join in on the band's frenzied back-stage activities. "Hey Bret," yelled Rockett. "There's a chick here who really wants to meet you. In

fact, she says if you give her just thirty seconds of your time alone, you'll never forget it." "Thirty seconds?" Bret answered incredulously. "There's no way in the world she can satisfy me in thirty seconds."

The bet was on as Bret and his comely lass of the moment retreated to a darkened room nearby to do the evils that rock stars do. Five minutes later a smiling Bret reemerged, his pride and reputation restored. "Hey, I don't care how good someone is," he exclaimed. "It's a personal challenge when they say they can do me in thirty seconds." The rest of the band, who had been keeping a stopwatch on the back-room activities, congratulated Bret on his staying power while casually checking on how their singer — who was on the verge of "death" only a half hour earlier — was feeling.

"We're really like brothers," DeVille explained. "We play on-stage together and we party off-stage together. That's why we've been successful. I'm really convinced of that. I don't think a band



that doesn't get along can possibly make music as good as a band that really does everything together. When Bret gets sick, or one of us isn't feeling that well, we really get concerned. Things are going too well for us right now for anything to mess it up."

Things are indeed going incredibly well for the Poison boys these days. With their album having passed the million sales mark last April, and their tour packing 'em in everywhere the band's appeared, these "Number One Bad Boys" have blossomed into the raunchiest, most entertaining, and most successful party rock bands since Motley Crue. In fact, if the truth be known, Michaels has had it up to his ears with comparisons between himself and Crue main man Vince Neil.

"Look, what Vince Neil sings about and what I sing about are two very different things," Bret explained. "I really admire people like Vince and David Lee Roth because they can really communicate with an audience and make sure the fans are having a great time. But all the comparisons between me and Vince, or Poison and Motley Crue, are a little silly as far as I'm concerned. We're doing very different things. We're both playing rock and roll and we both like to look good on stage — but that's about it. They're a great band, and I like to think that one day Poison will be considered a great band too, but I don't see any reason for all the comparisons."

Perhaps a major reason for the comparisons is the fact that both the Crue and Poison draw an audience that is predominantly female. In sharp contrast to the normal hard rock axiom which states an average metal crowd is comprised of "5,000 horny guys and 5 women who'll take 'em all on," an average Poison audience resembles nothing short of a casting call for *Groupies On Parade*.

"We do get a lot of women at our shows, and that's just the way we like it," Dall explained. "The only guy in this band who has any sort of attachment is C.C., so he tries to be a good boy. The rest of us make up for him. We like having a good time. We're not the guys to speak to if you're doing one of those 'safe sex' campaigns. Ever since this group got started we've attracted lots of women to our shows. But now it's really unbelievable. A lot of people saw our videos and reacted to them in a very physical way. Sometimes it seems as if all our time is taken up getting rid of one group of girls and picking up other ones."

It's a little hard to believe that women flock to Poison in such prodigious numbers considering that on the cover of **Look What The Cat Dragged In**, the boys in the band look like very attractive women themselves. While the group vehemently state that they didn't even want to look androgenous on their

LP cover, they can't deny that they used enough makeup and hair spray to keep Max Factor in business for the next decade.

"We do a lot of things just for shock value — to see how far we can get away with things," Michaels explained. "We never thought that we looked like women on the cover. We just thought we looked outrageous. We've been wearing makeup for years — it's not some sort of social comment or anything. We just think we look better that way."

"We want people to notice us," DeVille added. "You've got to remember when this album came out it wasn't on some big label with a lot of money behind it. We recorded the album fairly inexpensively and it came out on an independent label. When you do that, you've got to make sure people notice you, and the best way for us to make sure of that was to look and act outrageous. But with Poison, it's not really an act. We're all pretty outrageous naturally. I guess you could say with us, what you see is what you get." □

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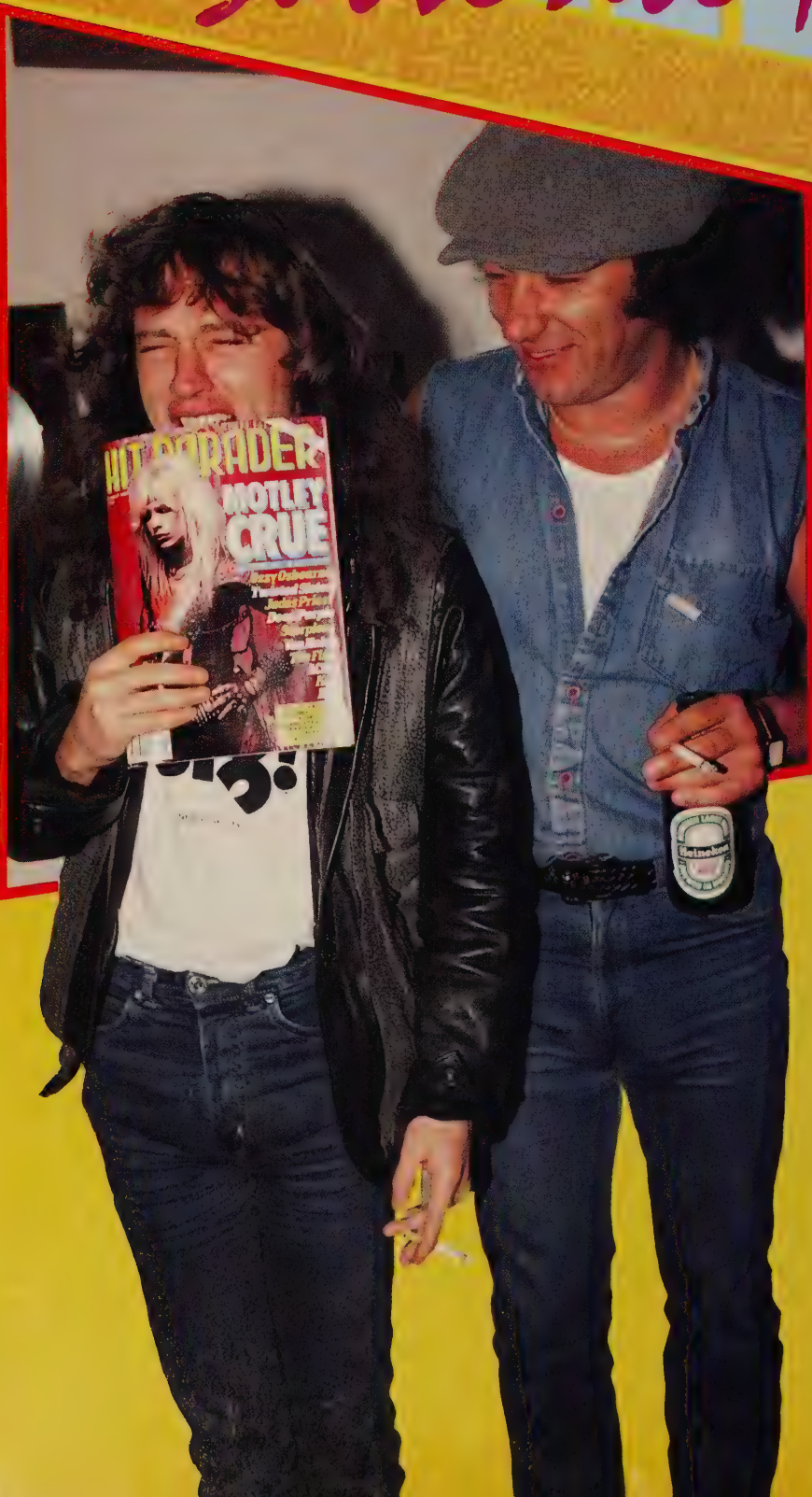
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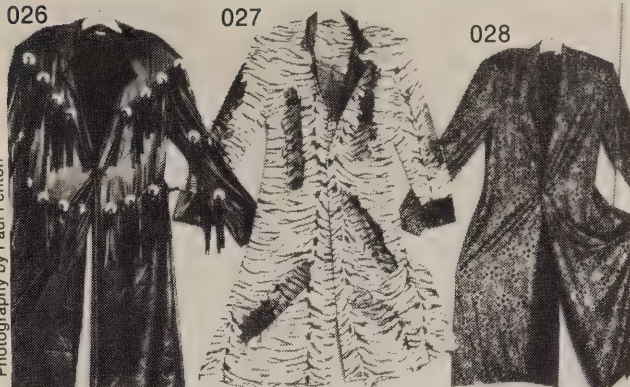
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# PICK hit

## SHY

### British Rockers Aim For The Big Time With **Excess All Areas**.

by Winston Cummings

It's no secret to those who follow heavy metal that in recent years England has fallen into a secondary position in supplying new talent to the hard rock world. While countries like Sweden have produced Yngwie Malmsteen and Europe, and the United States has created a seemingly endless assortment of metal mashers, the once-proud British metal tradition has been reduced to ashes. Sure, the likes of

Maiden, Priest and Purple are still holding the Brit-metal gauntlet high, but what about the new generation of bands? What about the stars of tomorrow? Well, Shy, a Birmingham, England-based quintet, seem intent on proving the British metal heritage is alive and well.

"It certainly seems like there has been a shortage of good bands from back home," vocalist Tony Mills said. "But we can't really worry about that. Our job is to go out there and make the best music we can. I don't know if people really think about where a band's from when they buy a record — the first consideration is how much they like it. In the case of Shy, there's a great deal to like. We make music that has a broad appeal. We're not really heavy, heavy metal. We're more of a good, melodic rock band — and we're very proud of that."

Comprised of Mills, keyboardist Pat McKenna, guitarist Steve Harris (no, not the one in Iron Maiden), drummer Alan Kelly and bassist Roy Davis, Shy formed back in 1983, and proceeded to knock 'em dead on the British pub circuit. The band soon gathered enough money to record their debut LP, **Once Bitten... Twice Shy**, and release it on a small independent label. The positive

reaction to the album led them to a major label deal and their second LP release, **Brave The Storm** in 1985. The album blended a raw-edged rock sensibility with a high degree of musical sophistication — something that Mills feels is Shy's trademark.

"We've always admired a lot of American commercial rock bands like Journey and Van Halen," he explained. "Being able to reach a lot of people with your music is great, and that's why we admire those groups so much. We always try to make the song the star of what we do. We figure if the song is good, the stage show and press attention will follow in time. **Brave The Storm** was a big step forward for us because it was the first time we were able to really spend some time in the recording studio. But compared to the new one, it really is left in the dust."

The new LP that Mills referred to is **Excess All Areas**, an album the band — as well as their record label — unabashedly feel will carry them to the top of the rock world. Featuring such rock-solid numbers as *Emergency* and the group's first video track, *Break Down The Walls*, **Excess All Areas** seems tailor-made for the commercial metal market that's abounding in mid-1987. Of additional interest to most fans is the fact that *Break Down The Walls* was co-written with a certain Mr. Don Dokken.

"We were all hanging out in L.A. for a couple of months getting material together," Mills stated. "We worked with a number of different people out there, but one day Don came by and we just hit it off. He's got a lot of experience with young bands since he's produced a number of them himself and he liked what we were doing, so we agreed to work on *Break Down The Walls* together. People have commented on similarities between Shy's approach and Dokken's in the past. Now I imagine that connection will be even stronger."

Now that their album has established Shy's calling card, the band is anxious to hit the American tour trail and turn their foothold into a stairway to success. "America is the most important market for any band," Mills stated. "It doesn't matter where they're from. It's the most important market because it's the biggest — that makes sense doesn't it? We're really looking forward to going on tour here. We know we'll be an opening act for somebody and that's fine with us. All we want to do is introduce as many people as we can to Shy. We know once they hear a little, they'll want to hear a lot more." □



Shy: "We're a good, melodic rock band — and we're very proud of that."



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# celebrity RATE-A-RECORD

by Charley Crespo

## POISON'S Bret Michaels

Poison's Bret Michaels says he listens to a wide range of music, from AC/DC's *Highway To Hell* to Jim Croce's *Greatest Hits*. He likes 'em all from Rod Stewart to Metallica. We presented him with a batch of recently-released 45s and asked him for some off-the-cuff reviews.

### Samantha Fox *Do Ya Do Ya*

I love playing with the hole in the middle of her record. Samantha, if you're reading this, I'm young, single and I love to mingle. Please get in touch with me. I like the strong, steady drum beat and the driving guitar, but I wish they were turned up in the production more. The keyboards are a bit too overdone. Her way of singing sure gets the message across though. Let me hold onto the picture sleeve for a while.

### Cinderella *Nobody's Fool*

We're from Harrisburg, they're from Philadelphia — two great bands from Pennsylvania. They owe me money for the beers I bought them when we toured the West Coast together. I threw them a party and got them loaded. The song? It's a great song. I love the way the intensity builds from that quiet beginning.

### Tina Turner *What You Get Is What You See*

Tina, you can have me any time you want me. She's a classy lady. The song is very poppy and danceable and it makes me smile. She not only sings great, she looks great too.

### Bon Jovi *Livin' On A Prayer*

In four minutes and twelve seconds, Jon Bon Jovi gets his message across about holding on to your dreams. He worked real hard for his success and he deserves it. But Jon, move over and give us a chance too.

### James Brown *How Do You Stop*

*Sex Machine* this ain't, but it's a great song. He's been one of my biggest inspirations. I pray to God I can kick as much butt as he does when I get to be his age.

### Europe *The Final Countdown*

The song is very catchy. I'm not big on orchestrated keyboards, but the melody comes across really well. Joey Tempest has a great voice.



Bret Michaels: "Run a sexy picture of me so when Samantha Fox sees it..."

### REO Speedwagon *That Ain't Love*

The problem with this song is that nothing stands out. There's nothing really wrong with it, but there's no attitude, no balls; something's missing. Sorry guys. *Riding The Storm Out* is their best song ever.

### Simply Red *The Right Thing*

Very boppy and catchy. I love the bassline. Mick Hucknall has a really good voice with a lot of range, but God, Mick, you've got to do something about that hair.

### Boston *Can't You Say*

This is a perfect song for when I'm sitting in front of the bus, traveling from city to city, and I'm deep in one of my reflective moods. Where have you guys been all these years?

### Billy Idol *Don't Need A Gun*

Now *this* has balls and attitude — and Steve Stevens, who's got a style all his own. It's a

damn cool song. Billy, where did you get those gloves? I need a pair.

### Bruce Hornsby And The Range *Mandolin Rain*

Bruce, I don't quite get what you're saying in this song, but the melody sure sounds great. I love the acoustic piano. The production and the sound are really happening, dude.

### Hoodoo Gurus *Good Times*

At first, I didn't think I'd like this song, but being the open-minded, fun-loving person I am, I've decided it's great. Here's a prime example of how simple chord progressions can turn into a happening song.

### Breakfast Club *Right On Track*

If you love dancing, this is a perfect song. It's got a hip beat that keeps you moving. The Breakfast Club is not just for breakfast anymore. □



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# CINDERELLA

## RAGS TO RICHES

Bob Leafe

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### Year Of Platinum Success Establishes Philly Quartet's Star Appeal.

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by Andy Secher

In a world filled with glamour, glitz and groupies, Cinderella have been able to remain just four nice guys from Philadelphia. Let's face it, maintaining your humility isn't easy when your debut album, *Night Songs*, sells more than two million copies and your first national tour sees you sharing the stage with the likes of David Lee Roth and Bon Jovi. Still, for vocalist/guitarist Tom Keifer, bassist Eric Brittingham, drummer Fred Coury and guitarist Jeff LaBar, success is something to be taken in stride. When *Hit Parader* recently hooked up with Cinderella during their current tour, we encountered four levelheaded guys who honestly seem more interested in making the best music they can than chasing groupies or living the proverbial rock and roll lifestyle.



Jeff LaBar: "Your friends can cop an attitude on you until you prove you haven't changed."





See Text

**Eric Brittingham**



**Hit Parader:** You've been on tour for the last eight months. What's the strangest thing that's happened to you?

**Tom Keifer:** We had a real wild evening in San Antonio a few weeks back. We had finished playing the show and were leaving town. So we told our bus driver — a guy who can get lost taking you across the street — to find us a place where we could get something to eat. He found a Denny's, which was cool with us. What we didn't know was that the restaurant was literally right across the street from the arena where we had just played. We had been driving around for about ten minutes, so we figured we were at least a couple of miles away from there. But when we sat down, there was the arena staring us right in the face — and the show was just letting out! Before we knew it, there were about 500 kids outside pounding on the windows.

**Fred Coury:** Yeah, they actually broke one of the windows, and the management got pretty worried. Then Tom started acting like a mad dog with ice cream drooling from the corners of his mouth. Once he did that, the kids really started pushing to see the guy in Cinderella making a fool of himself. That was when we realized we'd better split, so we all ran back to the bus — except for Eric, who was being cool and walking real slow. We all had our clothes ripped off — it was really wild.

**HP:** It sounds like things have been pretty crazy on tour.

**Jeff LaBar:** That kind of craziness was pretty unusual. The only really dangerous time was in Little Rock, when we were in our bus surrounded by kids who wanted autographs. We couldn't even move because there were so many kids. All of a sudden, the bus started rocking back and forth because the kids were pushing it, and before we knew it, we were leaning up against the wall. That took care of the bus.

**HP:** What has your success meant to you in a tangible sense — have you bought Lamborghinis and new mansions yet?

**TK:** Nah, that's not really our style. I'm more concerned with making sure we stick around long enough to have 12 consecutive platinum albums. Success to me isn't a car or a house. Since we're musicians, success is more about making music the fans relate to. In a tangible sense, having a platinum — or in this case a double platinum — album on the wall is real nice.

**FC:** I'd like to buy a car — maybe a Ferrari, those are real nice. We're into cars in this band, and after riding on a bus for all these months, it'll be great to get a nice set of wheels.

---

**Tom Keifer:** "We're just a good ol' rock and roll band that grew up on the Stones and Aerosmith."





**HP:** Do you find that your friends back home in Philadelphia react differently to you now that you've had a hit album?

**JL:** Friends can cop an attitude. They can start acting like dicks because they think you're gonna act like one. It's like you have to prove you're still cool to them. But I still have the same friends as I did before. Eric doesn't have any friends — we're gonna get him one for his birthday.

**HP:** Eric, you're married, and Tom just got engaged. How do you maintain a solid relationship when you're always surrounded by temptation?

**Eric Brittingham:** You've got to remember that you have someone at home who cares about you very much. I ask myself how I'd feel if the situation was reversed and she was surrounded by a lot of guys all the time. It's tough to maintain a good relationship in this business, but now that we're beginning to make some money, it's a little easier to bring her on the road every couple of weeks. It's funny, but the wives and girlfriends always know the right dates to come out on the road. They don't come out when you're playing in a place where there's a lot of snow. But if we have a show in Puerto Rico or California, you know they'll be there.

**HP:** You guys seem to handle all the attention you get very well.

**FC:** It can get a little scary at some of the in-store record signings we do because there can be thousands of kids there who want to grab you.

But when you see some of those chicks, you want to grab them too.

**TK:** It's part of what we do, and we love it. It sounds a little corny, but we know that if it wasn't for the fans, we wouldn't be where we are today.

**HP:** Has Cinderella grown as a stage act during the time you've been on tour?

**EB:** We've started getting a lot more critical about the music we're playing every night. When we first went out with Roth, we were probably a little too energetic onstage. When you jump around all the time, the music can suffer. Now we're taping the show every night to make sure the music sounds as good as it can. We're still a real energetic band onstage, but I think we're more in touch with the audience now. We've learned how to communicate with everyone in the hall and make sure they get into the show.

**HP:** Most fans would probably be very surprised by the amount of "dead" time a band has when they're not traveling, rehearsing or playing. What do you do to avoid boredom on the road?

**TK:** There's a lot of dead time, but usually it's spread out throughout the day. I play my guitar a lot when I have free time. I'm teaching myself slide guitar, and I do some writing. I can write while we're on the road, which I know some people can't do. We've got a ton of stuff ready for our next record, but we all realize that because this one's been so successful, that record's gonna have to be even better than **Night Songs**.

**HP:** Does the thought of having to top **Night Songs** worry you?

**TK:** Not really. We'll be ready.

**FC:** We're ready now.

**HP:** Do you think Cinderella has gotten the respect you deserve artistically? Many people have paid more attention to the band's image instead of really listening to your music.

**TK:** I think we're getting the recognition we deserve. I mean, two million people have bought this record, so that's great recognition. As far as respect goes, I'm not so sure. I've read some reviews of the album where all they talk about is what we're wearing on the cover. That's ridiculous. Since when are album covers being reviewed? What we wear is just us — it's nothing we really sit around and plan. We're not a big image band. We don't wear makeup, and we're not into that androgynous look that some bands have. Hell, I don't even like it when we're called heavy metal. We're just a good ol' rock and roll band that grew up on the Stones and Aerosmith.

**HP:** By next tour, you'll be headlining. How are you going to approach that?

**TK:** We're not going to get too theatrical. We'll have a great light show and an excellent sound system, then we'll just go out there and rock everyone's balls off. That's what's really important onstage — if you can rock, just go out there and do it. And Cinderella can definitely rock. □

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A close-up photograph of Ozzy Osbourne's hands and forearms, heavily tattooed with various designs. His hands are positioned near a black shirt that is covered in a dense pattern of small, multi-colored sequins or beads. A yellow, patterned fabric is also visible in the upper right corner. The background is dark and out of focus.

# HIT PARADER

## OZZY OSBOURNE

Photo: Steve Granitz



# MOTLEY

## YOUNG URBAN DEVERTS



Joan Olesinski

NIKKI SIXX: "We're a psychedelic rock band."

## Sixx Pack Get Down And Dirty With Girls, Girls, Girls.

by Jodi Beth Summers

One would expect that Motley Crue in the recording studio would be something bordering on total chaos. Pre-production would be everyone partying up a storm, then, when they were totally wasted, they'd go in and play as best they could, leaving the clean-up to producer Tom Werman.

It may have been something like that for Motley's first disc, *Too Fast For Love* (which was recorded without Werman), but these days honing that rowdy, rebellious, raucous Motley sound is a refined art. *Girls, Girls, Girls*, the Crue's fourth vinyl opus, took five months of planning and execution, just enough time for the special attention each member put into making the album sound as "ludicrous and rude" as possible.

To get the thunderous drum sound that puts Tommy Lee on the top of so many musician's polls, he records under top secret conditions, using a recording manner quite different from most rock drummers. In fact, Tommy needs two separate rooms just to get the cannon-like sound he craves. On past albums, only Hollywood's Cherokee Studios provided Mick Mars with the guitar sound he wanted. But a

year of intense practice and subsequent maturation have changed Mick's tracking techniques, so this time he recorded in Conway Studios, where the bulk of *Girls, Girls, Girls* was produced. Nikki Sixx did a lot of his thinking, arranging and organizing for the LP at One On One Studios. Then he took his concepts over to Conway in order to mastermind the album. As for Vince Neil, well Vince has that ability to adapt to any environment. Just give him a microphone, stand back and let him do his thing.

Once the guys are in the studio, their work ethic comes to the fore. Instead of being the party-hearty rockers one might expect, the band approach their album in a highly professional manner.

Sixx, in particular, knows exactly what needs to be done. He'll sit next to producer Werman, making sure that everything coincides with his slightly-deranged vision of how America's favorite bad boys should sound. Mind you, he doesn't exactly tell his buddies what to do, he just guides them in the right direction.

Recently, we had the opportunity to talk with Nikki about the complicated processes involved in making *Girls, Girls, Girls*, we also covered topics as varied as Motley's current tour and life on planet earth as it exists today.



# CRUE

**Hit Parade** How would you describe the atmosphere in the studio during the recording of *Girls, Girls, Girls*?

**Nikki Sixx:** We're what you might call a psychopathic rock and roll band. We're always on the edge of doing something obsessive, but sometimes it's so calm it scares people. Like our producer will go, "This bothers me, it's too quiet. It's too in control. What's going on here?" And everyone's got that smirk on their face, because we're getting our stuff done. Then, all of a sudden, all hell breaks loose — like women and whiskey — and the atmosphere changes.

You know, you can't dance unless you want to pay the band. So, you have to spend time on songwriting, you have to record great songs and then when the record's happening you can dance! Party! Have a great time! But you have to put in that serious time first. If you don't do your homework, you're going to fail the test.

**HP:** *Girls, Girls, Girls* certainly passed the test.

**NS:** It sure does, at least to me. Remember, Motley Crue's been together for six years now and we've been touring for five years. So, at this point in time, we've become really seasoned in the past year we worked hard to improve our music-making and songwriting, so now everything's at the highest level it's ever been with this band. We wanted to spend a little extra time learning about all the new things that are out there — explore our possibilities so to speak. That's why the music sounds so much better.

**HP:** Your sound on the album is very raw and sleazy. How did you get it to sound that way?

**NS:** It might sound raw and sleazy on the first listen, but the songs are better and the musicianship is tighter than any sleazy band's record. You see, despite our progression, we've managed to keep that gutter appeal in our music. After all, we're Motley Crue. You can't take the sleaze out of the

band. It's just inescapable. No matter how many colors you paint a package, it's still a package, can't you?

**HP:** But do you think that the years of success — and the fact that you've gotten older — have made you any less wild?

**NS:** No, it's just made us a bit...psychopathic, psychotic. We used to walk around and just punch people — now when we punch someone, it's for a reason. We're no longer just out-of-control kids, now there's a method to our madness.

**HP:** Do you feel that Motley Crue speaks for the youth of America?

**NS:** Yeah, it's like our reality is a lot of people's fantasy — but they don't have to live as fast and take it right to the edge the way we do. They can just watch us do it and

run it when they choose. Even tonight is like Saturday night for us. It's when we come into Des Moines, it becomes Saturday night for those people too — even if it's Tuesday. They can rock out with us and the next day they can go back to their own job, whatever it is. We carry the weekend with us, and that's cool for everyone.

**HP:** With an album title like *Girls, Girls, Girls*, you must have done a stage show planned for this year — haven't you perhaps?

**NS:** What we're doing is still secret, but let me tell you it's aggressive and hard-edged. We're not bringing a theatre set onstage like we did with *Theatre Of Pain*, and we're not bringing a bedrocked show on the road like we did with *Shout At The Devil*. The stage show is like the music — which is

back to the Tar-Pain for Love style. I will be the land up there, just getting down.

**HP:** Will you be doing things that you did in your club days, like lighting your pants on fire?

**NS:** Lighting my pants on fire is definitely out. When I thought that the last time I had a hole in my pants right at the crotch. So, I decided I wasn't going to do anything like that again because well, that's a very important part of my body. I guess I used more than my fingers — when I'm playing bass I mean.

**HP:** How long do you plan on touring this time?

**NS:** Probably seven to nine months, depending on how the record does. We'll do the U.S.A., Europe, England and Japan like before, but we might be covering some different territories as well, like Bangkok, Hong Kong, China and maybe South America. Nothing's definite yet.

**HP:** Do you actually question whether or not this album is going to be a hit?

**NS:** I never know when the public wants. I just know that I'm very happy about *Girls, Girls, Girls*. This album might just sell one copy — the one I buy — but it'll still be blessed with it. □

— Neil Zemke, Jr.



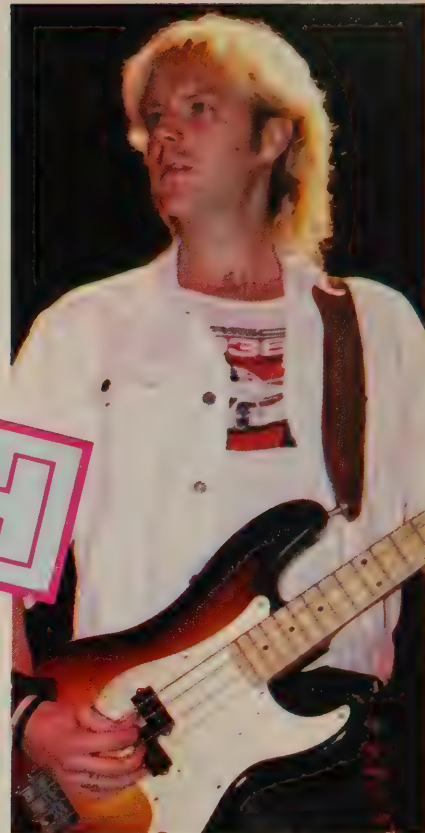
Motley Crue (left to right): Nikki Sixx, Vince Neil, Tommy Lee, Mick Mars.



# Live On Stage With

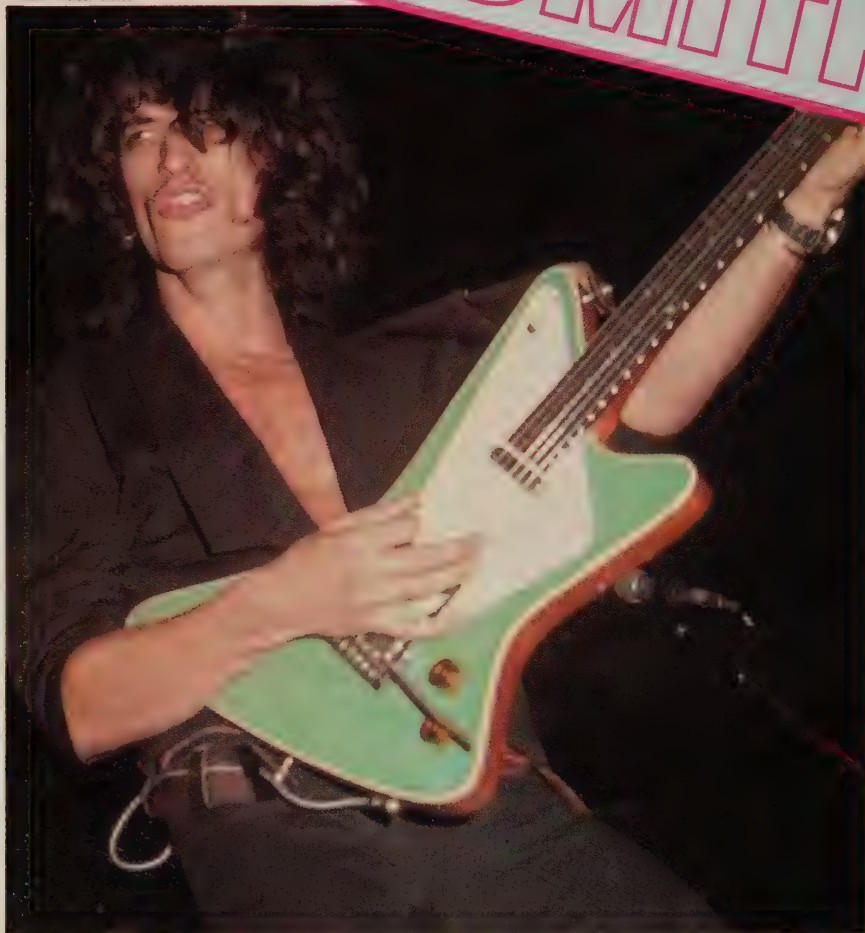
# AEROSMITH

Rick Gould/Pix Int'l.



Tom Hamilton: "I love hearing the totally wild — and usually untrue — things people say about us."

Mark Weiss/MWA



Joe Perry: "We've calmed down a little over the years, but that's only made the music stronger."

No band in hard rock history has had more impact on the style, sound and attitude of heavy metal than Aerosmith. From vocalist Steven Tyler's flowing scarves and raspy yelp to guitarist Joe Perry's chunky riffs and sinewy leads, these Bad Boys from Boston have helped create the quintessential metal approach. Let's face it, if it weren't for such

pioneering LPs as *Toys In The Attic*, *Rocks* and *Get Your Wings*, bands like Ratt, Motley Crue and Cinderella would probably never have gotten past the starting gate.

"We know the impact we've had on a lot of other bands," Tyler explained. "But that's cool. We're still the real thing. It really doesn't matter how many new bands

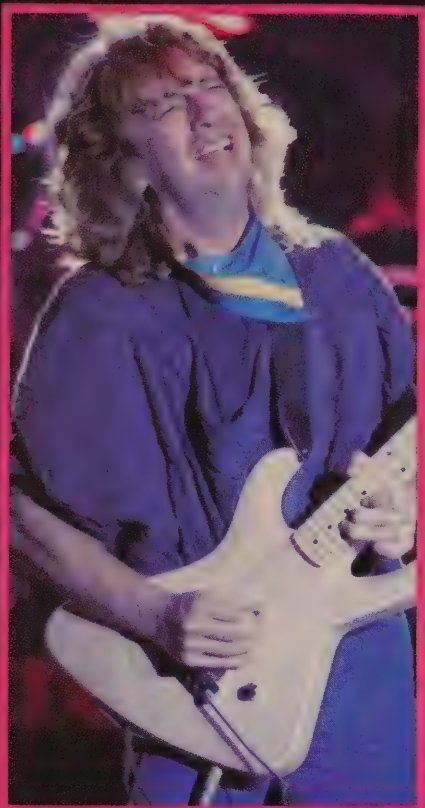
come along — they can't capture what we've always done. I like Motley Crue and Ratt. I've met the guys, and I get off on the fact that they dig what we've done in this band. But there's no point in calling them the 'New Aerosmith' when the old one is alive and kicking."

Since the day when their first single, *Dream On*, hit the airwaves in 1973, Aerosmith has represented a musical link between rock's blues roots and the flash theatrics of today. Though their first efforts met with more than their share of criticism, the band persisted, overcoming personal problems which caused the Perry/Tyler nucleus to break apart for four years during the early '80s, to achieve the status of one of the most entertaining and influential bands in rock history.

"We've had a few problems to beat," Tyler explained. "But looking back, we've been very lucky. The problems Joe and I had only drew us closer together, and the people who criticized us only made us rock that much harder. Nobody has to tell us that Aerosmith is a special band. Hell, we've always known that." □



Rick Gould/Pix Int'l



Brad Whitford: "Aerosmith found out that we're a lot better together than we are apart."

Steven Tyler

Rick Gould/ICP



# DOKKEN

## Looking For Action

Rick Gould/ICP



George Lynch: "We've been a little unlucky because we've just missed out on big commercial success."

### West Coast Quartet Join Forces To Produce Their Best Album Yet.

by Andy Secher

*Dokken are on the verge of something big. With each of their three previous albums having sold more than its predecessor (the most recent, **Under Lock And Key**, having gone platinum), this L.A.-based quartet is being hailed as the next superstar attraction of the hard rock realm. Vocalist Don Dokken, guitarist George Lynch, bassist Jeff Pilson and drummer Wild Mick Brown have now completed work on their fourth LP, and*

*recently we hooked up with Lynch to discuss the internal workings of the Dokken rock machine.*

**Hit Parader:** Can we expect any new tricks from Dokken this time around?

**George Lynch:** You can always expect some new things from us. One change we attempted on this album was recording live in the studio. We wanted to try that before, but usually we'd chicken out in the end and go back to recording the drums first, then the bass, then the guitar — the real conventional, safe way of recording. This time we stuck to the "live" idea and the results were great. It gives you a feeling of spontaneity that you just don't get the other way.



**HP:** What about Don — it must be difficult for him to work that way?

**GL:** The vocals are always done after we finish everything else. It wouldn't make any sense for Don to be doing scratch vocals when the rest of us are working on the actual album track. Anyway, while we were working on this album, at least as far as writing the material, Don wasn't that involved. He's still living in L.A., while the rest of us have moved to Arizona. So we'd work on a new song, then mail him the demo tape so he could work on lyrics and give us his input. He's really invaluable that way — he's got a great ear for putting together music and lyrics.

**HP:** How would you compare this album with your first three?

**GL:** Each one has gotten heavier, so this is the heaviest yet, which makes me very happy. But more important, it's a very consistent record. We don't have those big swings where it goes right from a syrupy ballad into some sort of devil-based speed metal thing. Maybe we'll just do some devil-based ballads and cover all the angles. (laughs) Actually, this is a really strong album that shows everything we're capable of doing.

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*"This record doesn't have those big swings where it goes right from a syrupy ballad into a devil-based speed metal thing."*

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**HP:** You joke about the devil, but you've been able to avoid much of the controversy so many other hard rock bands have suffered from in recent years.

**GL:** Yeah, we have. Our music doesn't even come close to touching on any of that real controversial stuff. About the weirdest we got was when we did the *Dream Warriors* track for the **Nightmare On Elm Street** movie. But that's just horror movie stuff, real Hollywood. Actually, when we did the video for that track, we were using a studio that a lot of Christian bands use, and we were giving them a real hard time. We were turning their crosses upside down and putting all these black candles on the skulls that we were using in the clip. Maybe the meanest thing we did, though, was blacking out part of their "Born Again" sign so it read "Porn Again." We did it all in good fun, but they didn't appreciate the joke.

**HP:** Earlier you mentioned that Don is staying in L.A. while the rest of you have moved to Arizona. Doesn't that separation have a negative effect on the music?

**GL:** Not at all. He works on his things and we work on ours. We're always exchanging ideas, then he comes out here, we rehearse and we're ready for anything. Neither Don nor the rest of us see the need for him to be there when we're just working on the musical part of the song. It's better that he's free to work on the lyrics.

**HP:** Did the band feel pressure, knowing that a lot of people were predicting this album would be the one to make Dokken a major headlining band?

**GL:** There was some pressure on us. We know we've been a little unlucky because we've just missed out on big commercial success on the last few albums. Those records have done well, but our career certainly hasn't broken open like it has for Bon Jovi, for example. But we're not aiming for the commercial mainstream anyway. We're a hard rock band and that's the audience we're going after. We're never going to become a band we don't want to be — even for a million dollars.

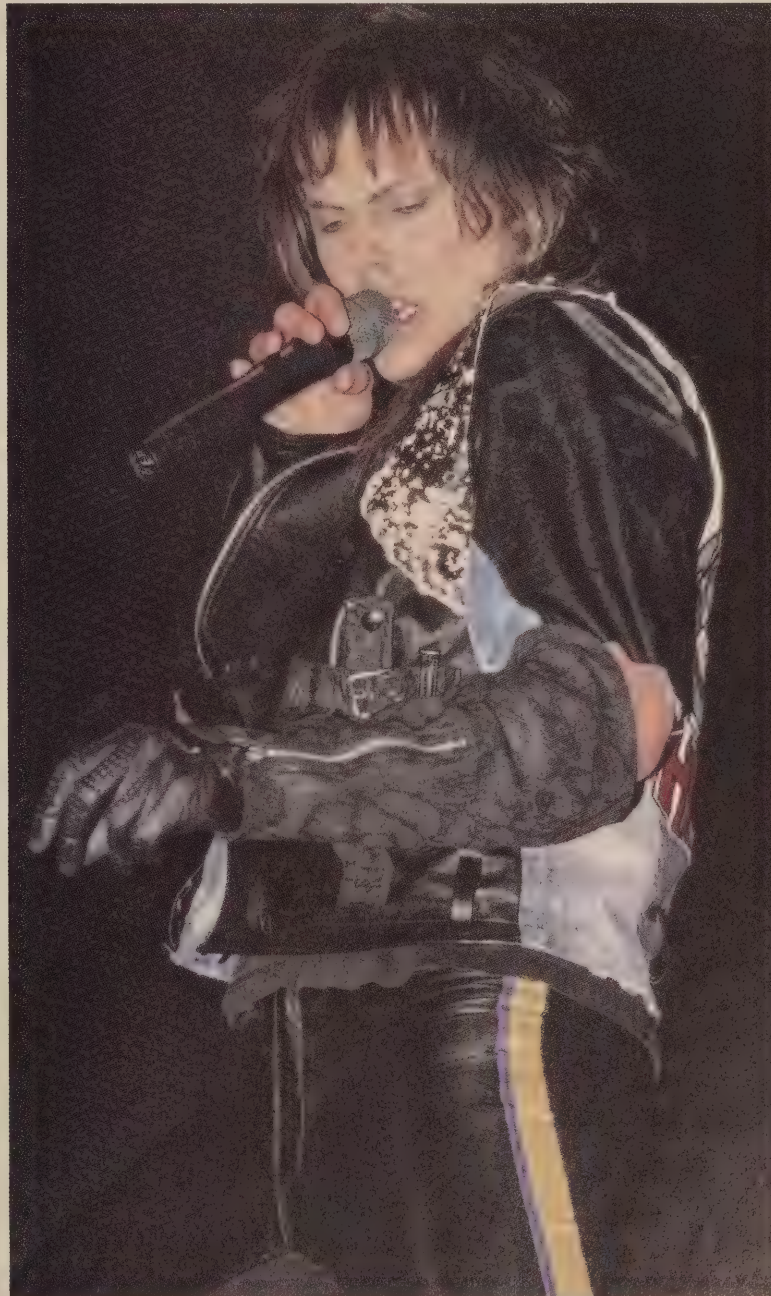
**HP:** How much does the success of a particular song on a previous album affect the way you approach a new record?

**GL:** Well, if you're referring to *Alone Again*, it had no effect at all. We have a concept in mind of what this band is and what it should be. If that falls on its face, then maybe we'll have to sit back, take a hard look at what we're doing and reassess things. But we don't see that happening. I mean we're not going to shy away from doing a heavier ballad, something like what the Scorpions do. But we're not comfortable with a song like *Slippin' Away*, which was on the last album. That's not what we're about.

**HP:** You guys seem to really put a lot of thought into what Dokken's priorities should be.

**GL:** Yeah, and it seems that when we think too much, *that's* when we fuck up. We've learned that we've got to go by our instincts — they're pretty good. If we all have a strong positive feeling about a riff, or an entire song, those feelings are always right. What we've learned is to just avoid thinking whenever possible. (laughs) That's the credo that Dokken is going to live by from now on. □

Rick Gould/ICP



Don Dokken: He worked on his material for the new LP back home in L.A. while the rest of the band toiled in Arizona.





James Hetfield



# METALLICA

## *~ The Road Warriors ~*

### Bay-Area Bashers Begin Work On Next LP, Despite James Hetfield's Broken Arm.

by Rob Andrews

Few bands in rock history have achieved legendary status faster than Metallica. It's now just a little over four years since these power metal masters first joined forces in San Francisco to bring an entirely new musical vision to the world of rock and roll. In that time their unrelenting onstage fury, their ear-blistering albums and their blue-collar attitudes have seemingly overnight, transformed them from mere rockers into national folk heroes.

Now Metallica face their toughest challenge. With the pain from the tragic death of bassist Cliff Burton still etched deep in the psyches of the band and their millions of fans, it's now up to vocalist/guitarist James Hetfield, drummer Lars Ulrich, guitarist Kirk Hammett and new bassist Jason Newsted to trek back into the recording studio and produce an LP that will keep the Metallica steamroller in high gear. To a man, the band members know they're up to the challenge.

"We're a young band and we're full of energy," Ulrich stated. "We know what we're capable of doing in the studio, and we're looking forward to getting back in there. We've

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*"We have to make our next album great in honor of Cliff's memory."*

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been out on the road for nearly a year promoting **Master Of Puppets**, and the time is right for us to move ahead and make some new music. We have some great new things planned, and I think the music will be harder, tougher and louder than ever. We have a lot of things motivating us right now. We know we have a lot of expectations from the fans to live up to, and in addition we have to make it a great album to honor Cliff's memory."

"He would have wanted us to handle things just the way we have," Hammett added. "When we brought Jason into the band and went back on the road so soon after the accident, that wasn't disrespect for Cliff. We all always said that nothing should stand in the way of the band's progress, and we've lived by those words. We could really have sat around and felt sorry for ourselves after he died, but we got right back to work. Now that we're ready to go back into the studio, we have the exact same attitude — there's no time to sit around. We've got to get in there and do it!"

Metallica are well aware that their next album will represent more than just a new slab of vinyl. It will be something special not only to their fans but to countless aspiring power metal units as well. After all, the success of **Master Of Puppets** practically single-handedly lifted the curtain of obscurity which had long surrounded that harshest of all forms of heavy metal. Its success not only shot Metallica

into the international spotlight, it opened the floodgates for the likes of Megadeth, Slayer and Anthrax to follow. Quite simply, Metallica's efforts gave an unexpected legitimacy to power metal, the true bastard child of the rock world.

"We never started playing the kind of music we do to sell millions of albums," Ulrich explained. "In fact, we were told by everyone that the kind of stuff we did was totally uncommercial. We didn't care. We always looked up to bands like Iron Maiden who did things their own way. They became successful on their own terms. They never had songs played on the radio, and they weren't the pin-up guys in the magazines. But they still were able to sell out the biggest arenas in the world and have their albums sell a lot of copies.

"We never asked to be the first band of our kind to become successful," he added. "But I'm not going to say that it happened just by luck. We worked our asses off, and it's nice that a lot of people respect us, because we respect them too. I'm certainly not ashamed of the success we've had, and if some other bands have been able to get a little recognition because of what we've done, that's cool. There are a lot of great bands around who believe in the music they're making as much as we do. The kids know the phonies from the sincere groups right away. You can never fool them."

So what can we expect from Metallica in the months ahead? Will the presence of Jason Newsted — who wrote all of the material for his previous band, Flotsam And Jetsam — alter the band's recording chemistry? Will the arm Hetfield broke last April slow down the band's plans? Will success change the band's unique artistic perspectives? Can Metallica maintain their special hold on the metal-mad fans of the world?

"I think I can add some real positive elements to the band," Newsted explained. "James has been on my case recently about some of the lyrics I've been coming up with, but I think he really digs 'em. Nobody's trying to make me play like Cliff or think like Cliff because he was a great and very special talent. But we're all moving ahead the best we can. I think the next album will be very interesting. I know I'm really looking forward to getting to work on it."

"I don't think anything can change what Metallica's about," Ulrich added. "What is success going to do to us? I don't think you'll find us going off buying big cars and fancy beach houses. Any money we make we'll probably put right back into the band, making sure the stage show is the best it can be. Maybe it'll be nice to be able to save a few dollars, but that's not exactly high on our list of priorities. The only things that mattered to us a few years ago were making music, meeting the fans and maybe getting drunk every once in a while. I don't think that's changed one bit. Maybe we have more fans now, but we still love to meet 'em whenever we can and hang out with them. We're no different than they are. We look the same, dress the same and act the same. We're fans of music ourselves. The only difference between our fans and us is that we happen to be the guys on stage." □







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# TESLA

Jeffrey Moyer



Tesla: "We're a hard rock group that's into Led Zeppelin and Humble Pie."

## Big Time Bound

***Mechanical Resonance* Shoots Sacramento Unit To The Top.**

**by Rick Hunter**

When Tesla first entered the rock scene earlier this year, they seemed to have a number of strikes against them: they hailed from Sacramento rather than the rock hotbed of L.A., they placed musical substance ahead of style and they had a silly name. Somehow, vocalist Jeff Keith, bassist Brian Wheat, guitarists Frank Hannon and Tommy Skeoch and drummer Troy Luccketta overcame these "problems" to catapult themselves to the upper echelon of the hard rock world. The band's debut LP, *Mechanical Resonance* — named after the pet scientific theory of the group's namesake, physicist Nikola Tesla — sailed into the top 40, and their first national tour saw them opening shows for the likes of David Lee Roth and Alice Cooper. It certainly has been a heady year for this blue-collar rock band from the left coast, a fact we discussed with the charismatic Jeff Keith during a short break in the band's hectic touring schedule.



**Hit Parader:** For a band that, a year ago was playing clubs in Sacramento, things have moved along quite fast for Tesla. How has everyone in the group reacted to your sudden fame and fortune?

**Jeff Keith:** It has been a little hard for us to believe. Things have happened really fast for us, but what's important is to keep moving ahead and not get caught up in all the good things going on. Like when we get a break from touring, instead of partying, we get right down to writing and rehearsing new material. We've already spent a couple of months writing songs for the next record, and we haven't even finished touring behind this one yet.

**HP:** Have you been surprised by how well the band's music has been received?

**JK:** Yeah, we have been. We're certainly not complaining but I don't think any of us were sure how people would react to us. We felt confident because we were working with very good people at the record label and management, and they all acted like things were going well. But since it was our first time making a record and touring, we didn't know exactly what to do or how to do it. Anyway, we don't consider ourselves a commercial band.

**HP:** What do you mean by that?

**JK:** When we first started working on this album, we weren't thinking about making a record with a lot of singles or commercial songs. A few years ago, we were working with someone who kept telling us to write hit singles all the time and we really weren't cut out for that. We're a hard rock outfit that admires groups like Led Zeppelin and Humble Pie — real gritty bands — and those groups never had hit singles. So we were kinda going against our better nature. The people we work with now understand that. They said, "Hey, just write and play the way you feel." The music we play comes from our heart — that's what makes it good.

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*"We've already spent a couple of months writing material for the next record."*

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**HP:** Do you feel that Tesla was lucky to come along during the most recent hard rock "renaissance?"

**JK:** We owe a lot of the success we've had to people like Bon Jovi and Cinderella who opened a lot of doors for young rock bands. People are willing to hear and play hard rock music these days, which is great. MTV has helped with our videos, and even radio has gotten behind us. We hit it just at the right time. A lot of what you do in life is because of luck, and while we all think Tesla is a good band, we feel we've been lucky too.

**HP:** Having spent all your career up to now in small clubs, how has it been playing monster-sized arenas with the likes of David Lee Roth and Alice Cooper?

**JK:** It really is a trip. Playing clubs in front of 500 people and playing an arena in front of 10,000

people is like night and day. But the funny part is that you can be just as nervous in a club. It seems like the people are much more intimate in a club — you can really see and hear them. In an arena, all you see is one big mass of humanity.

**HP:** Were there any evenings on tour when the crowd reacted negatively to you?

**JK:** No, there really weren't. We've all heard horror stories about bands opening for famous headliners who've gotten stuff thrown at them and booed off the stage. But the reaction to us was always very good. The people came there to rock and they were ready. And a lot of them knew who we were, which really was a pleasant surprise.

**HP:** Onstage the band is very dynamic. Who were some of your influences?

**JK:** We liked the classic rock bands, the stuff everyone grew up on. We all loved Aerosmith, Humble Pie and Bad Company. Paul Rodgers from Bad Company was a guy who I really

admired as a vocalist. He had a real good feel to his singing, and that's what I try to capture too.

**HP:** It seems that there's been a whole renaissance of '70s-styled rock in recent years, with bands like Ratt and Cinderella leading the way. Is Tesla part of that movement too?

**JK:** I don't know if it's the age of the music as much as the feel of it that's influenced us. We like music that's got a soulful feel to it. We like emotional hard rock. But I don't think it has anything to do with trying to relive the music of the '70s. We're just playing music that we like.

**HP:** One last thing. Has the band's name caused much confusion for people?

**JK:** A lot of people come up to us and ask, "What's a Tesla?" They think maybe it's something you eat or wear. So we explain about Nikola Tesla, the original mad scientist, and about how, without some of his experiments in electricity, we might all still be playing acoustic music. That's a scary thought isn't it? □



Jeff Keith: "Paul Rodgers of Bad Company was a guy I really admired as a vocalist."

Rick Mikels



# Ronnie James Dio





# The Metal Magician



## Metal's Mighty Mite Reveals All In An Exclusive Interview.

by Don Mueller

Ronnie James Dio stands in the middle of the recording studio's mixing room. "Hey, play that one back for me, will ya?" he asks an engineer who has been working with him through the night in an attempt to find the perfect mix of a new song. Suddenly a stream of powerhouse guitar riffs fill the small room, shaking the massive speakers and making the floor vibrate uncontrollably. Then the vocals begin — strong and powerful, cutting through the guitar wash like the proverbial hot knife through butter. The song roars on for four minutes, the men listening to it remain motionless, looking for even the slightest sound fluctuation. As it roars to a close, Dio turns to his fellow workers, a slight smile on his face. "I like it," he says almost stoically. "We'll get back to it in a few minutes."

No doubt about it, RJD is a perfectionist. Whether it's in the recording studio or onstage in front of a multi-million dollar set, he has always strived to create something special in a medium designed for instant disposability. That drive for excellence has caused him his share of trouble during his two-decade career. But it's also made him one of the most respected — and successful — heavy metal vocalists of all time.

"I believe that I have a certain responsibility, both to myself and to the fans who buy my albums and come to my shows, to give them quality at all times," the ever-erudite Dio stated. "If that attitude causes a bit of friction with those I work with, so be it. Creating something worthwhile is hard work, and those who aren't willing to pay the same price I am to do so simply won't be working with me for very long."

Currently Ronnie's pursuit of excellence has him putting the finishing touches on his eagerly-anticipated new album. The disc emerges nearly two years after Dio's last studio effort, **Scared Heart**, and some longtime fans are concerned that

much of his career momentum has been lost in the interim. Of course, the man himself totally disagrees with that assessment, noting that he's been on the road for most of the last two years, and that he did fill the void between his two most recent LPs with the mini-live album, **Intermission**.

"The decision we had to make last year was whether to go back into the recording studio or to go back on the road," Dio said. "We reached our final answer when we realized that we had one of the most spectacular stage shows in rock history, and to shelve it before everyone had gotten the chance to see it would have been wrong. So we went back out and had a great time because we weren't really promoting the album anymore — we were just there to rock."

Another reason Dio felt compelled to return to the road was that during the first leg of the **Scared Heart** tour, guitarist Vivian Campbell had left the band under less than amicable circumstances and former Giuffria axe-slinger Craig Goldie was brought aboard. Ronnie believed that it would do Goldie a world of good to tour with the band and become more familiar with their style and sound before venturing into the studio.

"Having Craig in the band has been a real shot in the arm," Ronnie stated. "He's like a breath of fresh air. He's so full of energy and ideas that he's motivated all of us. Before, it had gotten to the point where some of the musicians — Vivian in particular — didn't see things the same way I did. That's fine, but don't tell me, as Vivian did, that you don't want to play heavy metal anymore. The guy's ego just got too big for his own head. Is he still off playing Irish disco music or has he come to his senses? It's a shame what happened to him."

"I think people will be amazed by how well Craig plays on this album," Dio added. "He grew up listening to people like Deep Purple and Rainbow, so obviously his influences and mine are very much the same. I used to say that I never wanted to work

with an American guitarist because they were more into theatrics and soloing than playing strong rhythms. But since Craig was weaned on classic rock, he's able to bring together the solid style of European guitarists with the flash of the Americans. He's got the best of both worlds."

Ironically, just as Goldie's presence was providing Dio's band with newfound solidarity, a series of reports were popping up, indicating that long time bassist Jimmy Bain (who originally worked with Ronnie during the pair's stint in Rainbow back in 1975) was leaving the band. When Dio finally heard about the rumors, he was as surprised as anyone else, since he hadn't even spoken to Bain for a period of months prior to the start of recording the new LP.

"After hearing some of those stories, I just picked up the phone and called Jimmy," Dio said. "I asked him rather jokingly, 'So I need to find myself a new bassist?' I think Jimmy was in shock for a minute. He didn't have the slightest idea what I was talking about. Evidently all the stories started one night when Jimmy was drinking at the Rainbow in L.A. He does drink quite a bit, and evidently when he was a little drunk he was approached by another musician who asked him to appear on his album. Jimmy, in his normal enthusiasm, started shouting, 'That's a great idea, we ought to form a band together.' Some people who aren't familiar with Jimmy's sense of humor must have gotten the wrong idea. Before anyone knew it, those stories about him leaving the band were popping up everywhere."

So with his band together and happy, a new album under his belt and his next world tour in the planning stage, all seems right in the world of Ronnie James Dio. Even the usually critical RJD seems rather pleased by the recent turns in his career.

"I think this band is finally beginning to receive the respect it deserves," he said. "With a number of albums out, I'm no longer being asked to compare this band to Black Sabbath or Rainbow. We're able to stand on our own two feet and that's the way it should be." □



# Indie REVIEWS

by Andy Secher

RATING SYSTEM \*\*\*\*\*=excellent \*\*\*\*=very good \*\*\*=good \*\*=fair \*=poor

## Vinnie Moore Mind's Eye

Vinnie Moore, a 22-year-old guitar whiz from Delaware, has been making some major ripples in the rock scene lately. The fast-fingered style he exhibits on his new LP, *Mind's Eye*, is reminiscent of the work of Van Halen and Schenker, but Moore's dexterity and imagination make him totally unique. Such songs as *In Control* and *Daydream* show Moore to be an instrumentalist with a lot to say and a special way of saying it. By the way, *Mind's Eye* features stellar contributions from former Ozzy Osbourne drummer Tommy Aldridge and from multi-talented Tony MacAlpine — himself a noted guitarist — who here plays keyboards. Rating: \*\*\*\*

## Exises Exises

Hailing from Holland, Exises play a brand of melodic metal that is both entertaining and intriguing. Instead of plowing ahead with mindless energy, vocalist/keyboardist Frank

Leurs, guitarist Michael Siethof, bassist Adri Sleyster and drummer Berend Houter present their songs with style and imagination — characteristics rarely seen in rock and roll these days. Undeniably, the band often relies too heavily on lyrical and instrumental clichés, but numbers like *Fears For The Night*, *Some Sort Of Freedom* and *Burn The Light* rock with a passion any headbanger can relate to. Rating: \*\*\*

## Ravage Wrecking Ball

As heavy metal subdivides more and more between pretty-boy rockers and denim-and-leather thrashers, it's nice to find a band like Ravage that plays metal with little pretension one way or the other. You're not about to mistake these four guys from Illinois for Poison or Motley Crue, but you're not gonna confuse their music with Slayer's either. Such songs as *Bloodshot*, *Battle Stations* and *Passion Web* rely on classic metal formulas to convey their

message — often with highly satisfactory results

Rating: \*\*\*

## Sacred Rite Is Nothing Sacred

It was only a matter of time before the metal movement — which has been slowly moving west from its late '60s East Coast roots — reached our westernmost state, Hawaii. Sacred Rite are a metal-mad quartet from the Aloha state who evidently spent their early years listening to the likes of Priest and Sabbath rather than surfing the Banzai Pipeline. Check out tracks like *Cold Hearted Girl*, *I've Seen The Wizard* and their metalized version of the Beatles' *Eleanor Rigby*; they rock with a light-hearted power that bears up to repeated turntable trips.

Rating: \*\*\*\*

## Silent Listner

### Veterans Of The Fight

This four-song EP from New York rockers Silent Listner is an interesting amalgam of concepts and sounds. Hell, any band who can mix an updated version of Jefferson Airplane's classic *White Rabbit* with the rock-solid riffs of *Veterans Of The Fight* is a group with imagination. The fleet fretboard work of guitarist Greg Livesay and the strong vocals of Perri Guilianti provide Silent Listner with a double-edged attack that should sharpen when this group decides to attempt an entire album. Rating: \*\*\*□



Ravage: Relying on classic metal formulas.



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# Finger On The Trigger

Swedish Rockers Finally Hit American Shores To Support The Final Countdown.

## EUROPE

by Jodi Beth Summers

By now, you've heard the song *The Final Countdown* at least 7,927 times. Its hauntingly familiar guitar/keyboard riff echoes through your head at the mere mention of the tune. No question about it, there's something about that "da da da da" hook that leaves your emotions somewhere in between, "Yeah, it's catchy" and "I think I'm gonna puke". Face it, *The Final Countdown* is one fetching tune — even if it has been played so many times on radio and MTV that it makes you slightly nauseous.

Don't let it get to you all you budding "Euromaniacs". The whole world is in the same predicament. Europe's *The Final Countdown* has topped the charts in two dozen countries, and the song was voted the single of the year in five of them including Germany and the band's native Sweden. Consequently, Europe's third album, which is named after that mega-successful single, is also faring rather impressively.

Actually, if you were to break rock and roll down in scientific terms, Europe have everything they need for success. Vocalist Joey Tempest (who took his name from a Shakespearean play), guitarist Kee Marcello, bassist John Leven, drummer Ian Haugland and keyboardist Mic Michaeli incorporate all the elements necessary for superstardom into their approach. Europe's music is simultaneously melodic and rocking, with hooks that make them just right for mainstream radio playlists.

They also have "the look". If you're female, you probably think Joey is the best face to grace glossy magazine pages since Jon Bon himself! If you're a guy, you just have to admire these foreigners who have become one of the year's major groupie gropes.

Recently, we had a chance to hook up with Tempest, while he relaxed between tour dates on the band's first U.S. road venture.

**Hit Parader:** Obviously you're pleased by your success.

**Joey Tempest:** It's fun. *The Final Countdown* wasn't written as a hit song, but it is straight from the heart. It's really a nice surprise that so many people like it.

**HP:** What was your inspiration for the song?

**JT:** I wanted to write an adventure song. I wrote the basics of it a long time ago, then I just put it away on tape. I brought it out again when we were writing for this album. Basically, I work alone at home when I write. Then I bring my ideas into the studio where we work on it as a band, like a democracy.

**HP:** Hearsay has it that you've had some vocal problems over the past few years. What happened?

**JT:** During some of the recording of this LP I was having troubles with my vocal chords. We originally went to Switzerland (Powerplay Studios in Zurich) to record the album, vocals

and all, but I got this virus. I had a terrible cold and I became allergic to something in Switzerland. I sang anyway and damaged my vocal chords. We tried different places — Stockholm (Soundtrade Studios), Atlanta (Mastersound Studios) — and I was having a very hard time. I was really depressed because we had to finish the album, even if it ended up not sounding that good.

One day our manager called and said that he had been talking with our record company and that they were willing to put more money behind us. That was really nice, a real vote of confidence. And it meant I was able to go home, rest and work with a voice coach. It took about four months for me to heal. Then, we went to San Francisco (Fantasy Studios) to finish the album. Everything went great there. I did 10 songs in 10 days with no problem. Now my voice feels fine, it's been holding up well on tour. I try to prepare well before all our concerts so I'll have no problems. I just hope I never have to go through that again.

**HP:** You speak English beautifully considering its not your native language. You also compose in English. How did you become so proficient in the language?

**JT:** English was my favorite subject in school. And when I started to write music, it was in English.

**HP:** Do you think that's why you're the first Scandinavian rock band since Abba who's become so successful?

**JT:** Well, over the past 10 years, there have been a lot of bands who sing in Swedish, but the record companies — they just didn't want to know about them. We wanted to sing in English, it's in our hearts. When we first started playing, obviously we were aiming for the international market because we didn't write or sing in Swedish even though the record companies wanted us to. We knew we wanted to go abroad.

**HP:** How did you first get interested in music?

**JT:** My father's friend taught me the three magical chords on guitar when I was seven years old. Then I tried to copy songs from the radio and then tried to write my own! I guess I was an obnoxious kid back then. I didn't understand about playing solo guitar. I just put chords together, because that's what was fun for me.

**HP:** What was the first song you learned how to play?

**JT:** It was probably some Elton John song like *Crocodile Rock*. I remember hearing that on the radio and really liking it. Later on when I joined with some other guys who lived in my neighborhood, we would try to play like the bands we listened to; Thin Lizzy, Aerosmith and Deep Purple.

**HP:** Is that the stuff that was played on Swedish radio?

**JT:** We get to hear all kinds of music now. In Stockholm they have a station which plays rock all day long. They didn't have that a few years ago, or when I was growing up. Back then, heavy metal wasn't played on the radio, so we had to buy the albums. Then after we bought them and listened to them, we would play some of the songs in rehearsal. We liked that kind of music, and we liked rock magazines too. We regret *Hit Parader* wasn't sold in Sweden. We would have bought it every month.

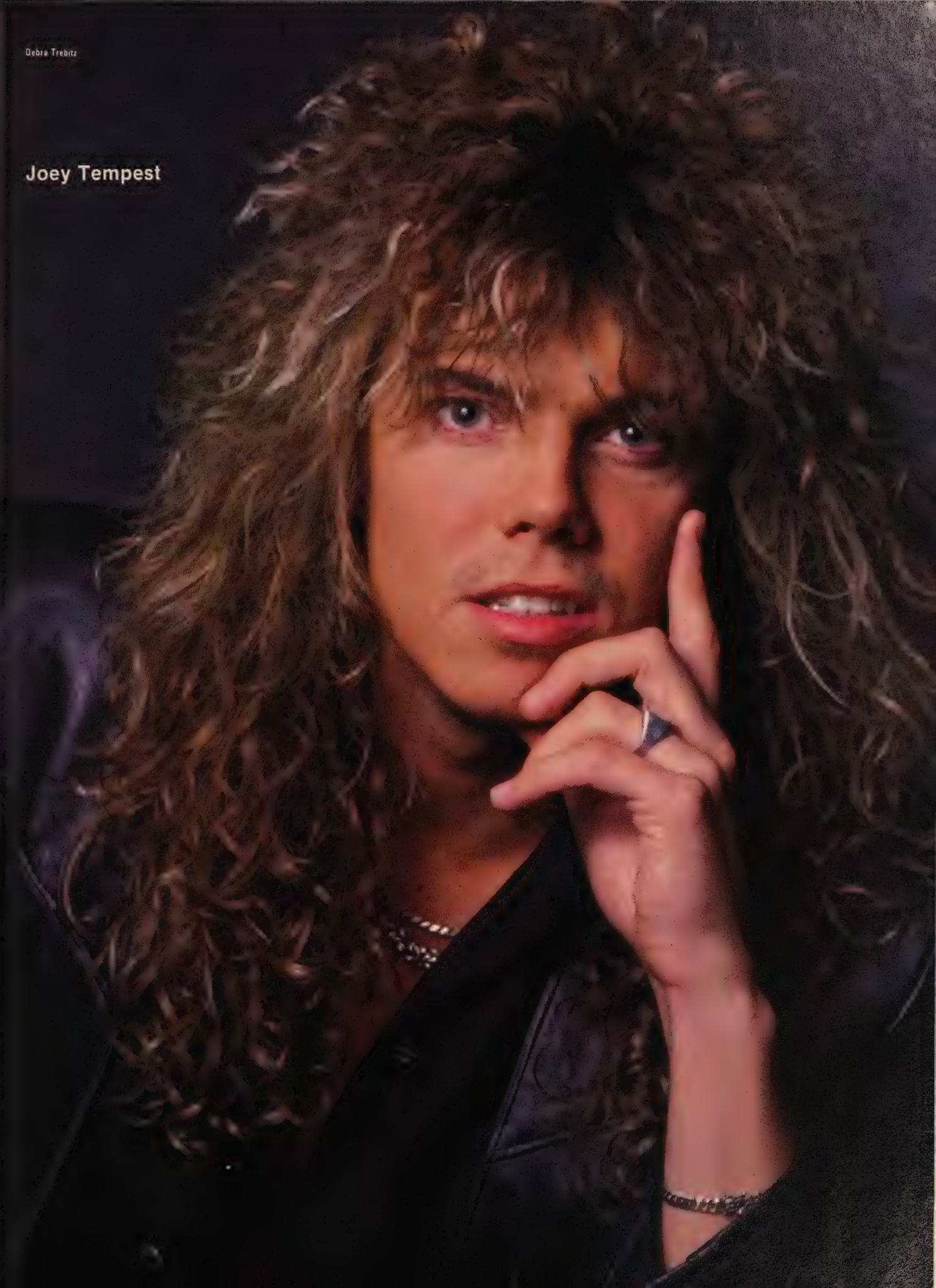
**HP:** Are you aware of the fact that girls around the world find you very sexy?

**JT:** That sounds great. I'm glad, because I work hard on my presentation. I try to look and act the way people want me to, so I work on the way I move onstage. It's good that people watch what you do, but remember, we're a rock band, not movie stars. For me, it's more important that people listen to what I'm singing than spend their time just looking at the band. Europe are more than just a bunch of pretty faces. □



Debra Trebitz

Joey Tempest







Jon Burlan

Rob Halford: "We deliver consistently high-level stage performances."

# JUDAS PRIEST

*Live And Dangerous*



## Metal Masters Roar Into Action With Two-Record Live Set.

by Rick Evans

Judas Priest's K.K. Downing and Glenn Tipton wearily dragged themselves into the band's dressing room and plopped themselves down on adjoining benches. Sweat poured off their bodies, matting their hair and turning the handsome multi-colored leather outfits they were wearing into unsightly perspiration-soaked rags. The pair were soon followed by vocalist Rob Halford, stripped to the waist, drummer Dave Holland and bassist Ian Hill. The mood in the dressing room was surprisingly somber. There were no shouts of glee over the fact the band had just performed in front of 20,000 enthusiastic fans. There was little back-slapping or hand-shaking among the group's members. In fact, it looked and sounded like they were too tired to even talk.

"We are exhausted," Downing whispered as he tried to regain some of the energy he had expelled that evening. "When things are going well for us onstage, we're totally oblivious to everything around us. We don't feel the heat, and we certainly don't feel we're getting tired. But as soon as we come offstage it hits us right between the eyes. There are some nights when we just sit in the dressing room for an hour before we feel strong enough to even get up and shower."

"The secret to what makes Priest a great live band," Halford added as sipped a cold drink from an oversized papercup, "is that we're prepared to put every ounce of energy we have into each performance we give. There's never an off night with Judas Priest. Maybe some shows are better than others for technical reasons. Or maybe one of us is really under the weather. But I believe that we deliver a consistently high level of performance — in fact I'd match our intensity level night-in and night-out with any band in the world."

There's no question that Judas Priest is heavy metal's ultimate live band. Their awesome stage show, unrelenting musical power and library of classic metal tunes has lifted this English quintet to a level of universal respect in the rock world. Ask anyone, fans or musicians alike, about Judas Priest and the words "awesome", "professional" and "influential" spring from their lips. For many rock mavens Judas Priest and heavy metal are virtually synonymous, a fact proven on the group's new two-record set, **Priest Live**.

"The fans have been asking us to do an album like this for years," Tipton said. "Everyone knows that Priest is at its best onstage, and since we're coming off our best tour ever, we couldn't think of a better time to finally release this live album. It's really a momento for all the fans who came and saw us on the road, because it tries to recapture all the excitement of a Priest concert. It follows the same running order of the shows on the **Fuel For Life** tour, and it's raw, powerful Priest music from start to finish. What more could any metal fan want?"

True to their "defenders of the faith" metal spirit, Priest chose not to add the usual studio retouches that mar so many other live presentations. With Priest what you hear is what you get, complete with the occasional missed guitar note and off-key vocal.

"There are a few unusual sounds on the album," Halford said with a smile. "But that's the fun of a live recording. What's the point of just taking audience noises as a base and recording what is virtually a studio album over that? We're very proud of the way Priest sounds live. There's a spontaneity and energy that you just can't get in the studio no matter how hard you try. Actually, most of the things that sound a little off on the album aren't the band's fault. Maybe on one track my motorcycle knocked down one of the drums, or one of the guitar amps went a little crazy. Those kind of things happen all the time when you're on the road. We've been around long enough to know exactly how to deal with them, however."

"We did very little overdubbing on this live set," Tipton added proudly. "A lot of the songs we used on this album were from our American tour last year, though some of the tracks were recorded in Europe. I think we never played better than during the American leg of the **Fuel For Life** tour. The crowds were incredible in the way they inspired us every night. This album is really dedicated to all the people who've come to see us live over the last decade. They're the ones who made Judas Priest what we are, and we'll

never forget that."

Featuring such Priest classics as *Electric Eye*, *Living After Midnight* and *Turbo Lover*, **Priest Live** is a ninety-minute compendium of heavy metal magic. There certainly may be bands who dress and look prettier, and there are those who write catchier tunes. But when it comes to putting the pedal to the metal and cranking out the riffs at 120 decibels, nobody can match the British Bashers.

"Usually we're so caught up with doing our individual jobs onstage that we don't catch the full power of what Priest is capable of," Halford said. "That's why it was an incredible experience for us to sit down together in the mixing room and listen to playbacks of the live tapes that made up this album. When you hear all our great songs together you can't help but get caught up in the excitement. I guess the bottom line is that we're still the biggest Priest fans there are."

Of course, a live album wouldn't be complete without some sort of Priest tour to back it up. So the boys in the band are planning to come to our shores soon for a series of outdoor festival dates that will be short on theatricality and long on metal mayhem.

"We want to come over with just our amps and our instruments," Tipton explained. "The atmosphere will be a bit more casual than when we're on a long American tour, and it should be a lot of fun. We want to get away from the big stage productions for a while and just go out there and rock. It'll be a return to our roots — just us, the kids and lots of heavy metal." □

Eddie Malluk

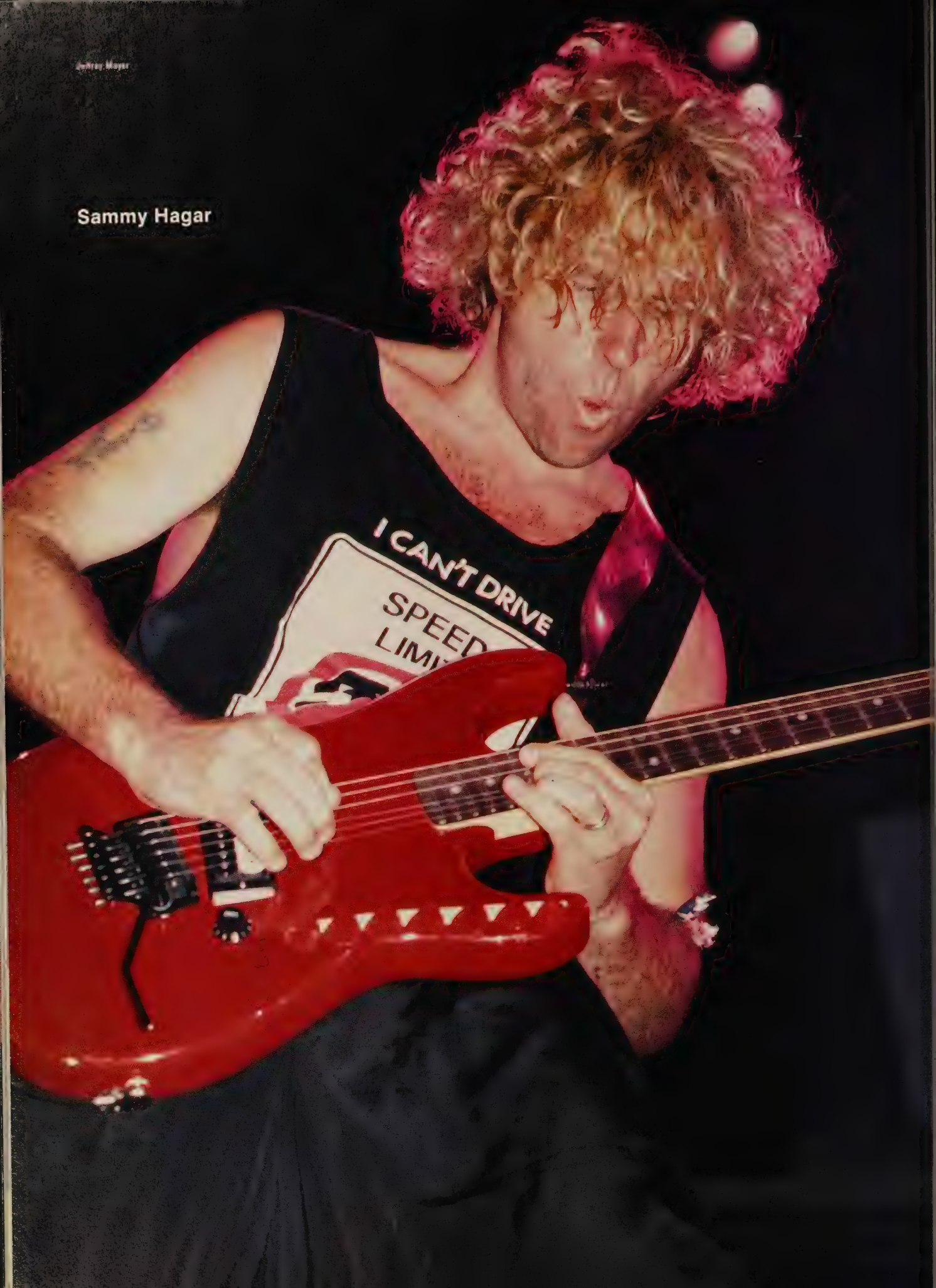


Glenn Tipton: "The fans have been asking us to do an album like this for years."



Jeffrey Mayer

Sammy Hagar





# SAMMY HAGAR

## Return Of The Red Rocker

### Van Halen Vocalist Steps Out On His Own

by Cap Pressman

Sammy Hagar just naturally elicits strong responses in those around him. Even before the blond belter joined Van Halen in 1985 — replacing the equally controversial David Lee Roth — this 37-year-old Marin County, CA, resident was someone you either loved or you hated. Quite simply there's never been middle ground with *Slammin' Sammy*. Actually, Hagar wouldn't want it any other way. He's always prided himself on voicing his opinions about virtually anything the same way he sings — loud and clear. Now, with the release of his first solo LP since 1984's million-selling *Voice Of America*, Sammy Hagar, the mouth that roared, has the chance to flex his vocal muscles once again.

"What's the point of not speaking your mind?" Sammy said with a wide grin. "The only important thing is to have something interesting to say. It's like when everyone was trying to compare me to Dave Roth when I first joined Van Halen. They didn't want to believe it when I said I really admired the guy. I've still never met him, but I think some of the things he says are absolutely brilliant. He gets people interested in him. There's nothing wrong with that. It's like big-time wrestling — you know, say something outrageous just so people will notice you."

Hagar's new solo album has come as a bit of a surprise to many within the rock industry. It was widely assumed that when he gave his own band their walking papers and became part of the Van Halen rock and roll machine, Hagar's days as a solo artist were a thing of the past. What was not known, however, was that at the time of his signing with VH, he still owed his record label, Geffen, one disc as a solo performer. It was agreed that Geffen would allow Hagar to join Van Halen if the Red Rocker would deliver the owed LP at a later date.

Having already been the victim of a lengthy legal battle when he tried to leave Capitol Records and sign with Geffen back in 1982, Sammy saw the

logic of agreeing to Geffen's terms of surrender. So when Van Halen finally pulled their incredibly successful *5150* war wagon off the road at the end of 1986, Hagar knew that the time to begin work on his solo project was at hand. It just so happened that bandmate Edward Van Halen was looking for a bit of work to keep his musical skills sharp, so the legendary axeman agreed not only to let Hagar use his home studio, but to produce the album as well. Edward even went so far as to add a few distinctive bass riffs to the disc.

"It was great that Eddie wanted to work on this album with me," Hagar said. "I knew I needed some help because I had dissolved my band a couple of years ago, and finding musicians I wanted to work with, and who were free when I needed them, wasn't going to be easy. But Ed was great. Just when we started talking about working on this album, we were approached about doing *Winner Takes It All*, which was part of the *Over The Top* movie soundtrack. Giorgio Moroder had written the song, but Ed and I reworked some parts, and by collaborating on that song, we found we could have a lot of fun working together outside of Van Halen."

Somewhat surprisingly, work on Hagar's solo LP moved quite slowly even after he'd found the musicians (including drummer Dave Lauser and keyboardist Jesse Harms) that he wanted to work with. At first, Sammy assumed he'd be able to instantly transform himself back into the hard-rocking solo artist who had enjoyed such earlier hits as *Red*, *Cruisin'* & *Boozin'* and *I Can't Drive 55*. But making an album on a par with his earlier solo work proved to be a difficult task. Part of the problem was how to tap back into the mystical realm that had inspired a great deal of his past material. Though Sammy has often been criticized as a one-dimensional belter, the fact is that his songs reflect a unique life philosophy — that numbers and colors have a mystical power of their own.

"Nine is my number and red is my color," Hagar said. "It's real hard to

express my philosophy on life and the way I live it. As an example, where would a great mathematician like Einstein have been without numbers to translate the ideas in his head into an expression anyone could comprehend? You can figure out anything with numbers — even amazing things like the speed of light. Not only is everything built around numbers, every one of the basic numbers has a color that gives off the same energy. I'm always digging into the mystical side of things in my music. It gives the songs a special meaning."

Hagar's fascination with the esoteric carries over to his belief that one day man will need to escape into outer space after the world is destroyed. In fact, every album he has ever made has included at least one number that is part of his ongoing "space opera." These range from *Space Station No. 5* — which he recorded with Montrose over a decade ago — right through *Love Walks In* from *5150*.

"One day I'd like to put all the songs I've done on that theme together into a stage show of some kind," Hagar said. "The songs include older things like *Crack In The World*, *Someone Out There* and *Space Age Sacrifice*, along with some of the newer things I've done. I'm very into outer space and the chances of meeting life from other worlds some day. People seem to think that all I write about in my songs are fast cars and faster women, but there's always been more to it than that."

Of course, one must wonder how the release of Hagar's latest solo project will affect Van Halen's next LP. It's already been well over a year-and-a-half since *5150*'s release, and there's not even talk about when the band might return to the recording studio. Would Hagar consider doing a brief solo tour if the VH boys continue to delay their return to action?

"It could be fun, but I can't see it happening," Hagar said. "I don't want people to get the wrong idea about what's going on. I'm still totally committed to Van Halen. The success of the *5150* album and tour really was an amazing experience for me. I really got off on working with Ed, Al and Mike, and I look forward to doing it again soon. I know where my priorities are. Making solo albums can be fun, and maybe I'll try another one someday, but right now Van Halen is what puts the bread on my table." □



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# Song Index

72/Dream Warriors (Theme  
From A Nightmare On Elm  
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## THE SECRET OF MY SUCCESS

As recorded by Night Ranger

**JACK BLADES  
DAVID FOSTER  
TOM KEANE  
MICHAEL LANDAU**

Think of it  
I hold the world in the palm of  
my hand  
Run a comb through my hair  
Head on out for some new  
foreign land  
And all this could seem like a  
dream out the door  
With everyday people  
Face down on the floor.

I always said  
I could make it and be who I am  
There's a new look in sight  
What a change for the new  
modern man  
With all this it seems like I'm  
dying for more  
The streets are on fire  
Never seen it before  
It's like the sound of electric  
guitars.

**Worlds collide  
And hearts will be broken  
Over and over  
It's the same every day  
How can I say  
What has never concerned me  
The secret of my success  
Is I'm living**

*25 hours a day.*

*It's amazing to me  
What a fool will believe to get by  
With a change of your mind  
I can live I can fly  
The harder they come the  
harder they fall  
I never say maybe  
And I go for it all  
Just like the sound of electric  
guitars.*

**Worlds collide  
And hearts will be broken  
Over and over  
It's the same every day  
How can I say  
What has never concerned me  
The secret of my success  
Is I'm living  
25 hours a day.**

*With nothing to show  
Just sweat from my soul  
My heart's on the line  
And I'm dying to go  
Look at us now  
Gonna make it somehow  
Hold on to me baby  
Can't hold me down.  
(Repeat chorus)*

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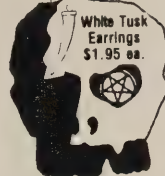
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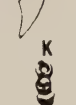
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## SWEET SIXTEEN

As recorded by Billy Idol

### BILLY IDOL

*Do anything  
 For my sweet sixteen  
 And I'll do anything  
 For little runaway child.*

*Gave my heart an engagement  
 ring  
 She took everything  
 Everything I gave her  
 Ooh sweet sixteen.*

*Built a moon  
 For a rocking chair  
 I never guessed it would rock  
 her far from here  
 Oh, oh, oh, oh.*

*Someone's built a candy castle  
 For my sweet sixteen  
 Someone's built a candy brain  
 And filled it in.*

*Well I'll do anything  
 For my sweet sixteen  
 Oh I do anything  
 For my runaway child.*

*Well memories will burn you  
 Memories grow colder as people  
 can  
 They just get colder  
 Like sweet sixteen.*

*Oh I see it's clear  
 Baby that you are  
 All through here  
 Oh, oh, oh, oh.*

*Someone's built a candy castle  
 For my sweet sixteen  
 Someone's built a candy house  
 To house her in  
 Someone's built a candy castle  
 For my sweet sixteen  
 Someone's built a candy brain  
 And filled it in.*

*And I do anything  
 For my sweet sixteen*

*Oh I do anything  
 For my runaway girl.*

*Sad and lonely and blue  
 Getting over you  
 How do you think it feels yeah.*

*I'm gonna get up in the morning  
 To get over you  
 In the morning  
 Get over you  
 Wipe away the tears  
 Get over you  
 Get over, get over  
 My sweet sixteen  
 Oh runaway child  
 Oh sweet sixteen  
 Oh runaway girl.*

*Gave my heart an engagement  
 ring  
 She left everything  
 Everything I gave her  
 Sweet sixteen  
 Built a moon  
 For a rockin' chair  
 Never guessed it would rock her  
 far from here  
 Oh, oh, oh.*

*Someone's built a candy castle  
 For my sweet sixteen  
 Someone's built a candy house  
 To house her in  
 Someone's built a candy castle  
 For my sweet sixteen  
 Someone's built a candy house  
 To house her in.*

*And I'll do anything  
 For my sweet sixteen  
 Oh I'll do anything  
 For my runaway child  
 Do anything  
 For my sweet sixteen  
 I'll do anything  
 For little runaway girl  
 Little runaway girl  
 Oh sweet sixteen  
 Oh sweet sixteen  
 Oh.*

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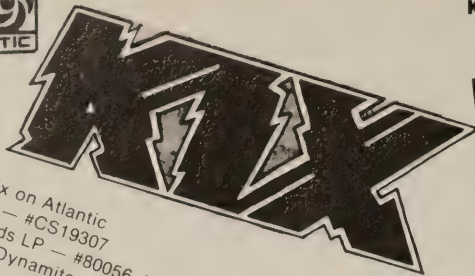
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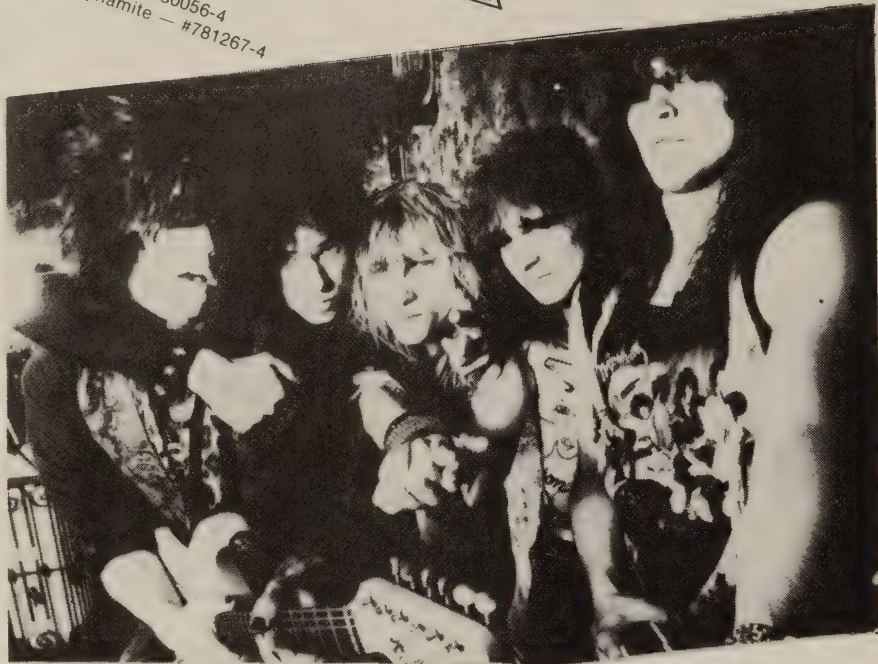


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## DREAM WARRIORS (Theme From A Nightmare On Elm Street 3)

As recorded by Dokken

GEORGE LYNCH  
JEFF PILSON

*I'm out of work  
And dread the lonely nights  
I'm not alone  
I wonder if these heavy eyes  
Can face the unknown  
When I close my eyes  
I realize  
You'll come my way  
I'm standing in the night alone  
Forever  
Together.*

*Oh we're the dream warriors  
Don't wanna dream no more  
We're the dream warriors  
And maybe tonight  
Maybe tonight you'll be gone.*

*I feel the touch  
Fallin' over me  
I can't explain  
I hear the voices calling out  
Calling my name  
It's the same desire  
To feel the fire  
That's coming this way  
I'm standing in the night alone  
Forever  
Together.*

*Oh we're the dream warriors  
Don't wanna dream no more  
We're the dream warriors  
And maybe tonight you'll be  
gone  
We're the dream warriors  
Ain't gonna dream no more  
And maybe tonight  
Maybe tonight you'll be gone.*

*Quick report  
The bitter end  
This time  
Break the spell  
Of illusion bound together  
Waiting for you.  
(Repeat chorus)*

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## INDIANS

As recorded by Anthrax

**JOSEPH BELLARDINI  
SCOTT ROSENFELD  
CHARLES BENANTE  
FRANK BELLO  
DAN SPITZ**

*We all see black and white  
When it comes to someone else's  
fight  
No one ever gets involved  
Apathy can never solve.*

*Forced out brave and mighty  
Stolen land  
They can't fight it  
Hold on to pride and tradition  
Even tho they know how much  
their lives are really missin'  
We're dissin' them  
On reservations  
A hopeless situation.*

*Respect is something that you  
earn  
Our Indian brothers getting  
burned  
Original American  
Turned into second class  
citizen.*

*Forced out brave and mighty  
Stolen land  
They can't fight it  
Hold on to pride and tradition  
Even tho they know how much  
their lives are really missin'  
We're dissin' them  
On reservations  
A hopeless situation.*

*Cry for the Indians  
Die for the Indians  
Cry for the Indians  
Cry, cry.  
Cry for the Indians.*

*Love the land and fellow man  
Peace is what we strive to have  
Some folks have none of this  
Hatred and prejudice.  
(Repeat chorus)*

*Territory it's just the body of the  
nation  
The people that inhabit it  
Make its configuration  
Prejudice something we all can  
do without  
Cuz a flag of many colors  
Is what this land's all about.*

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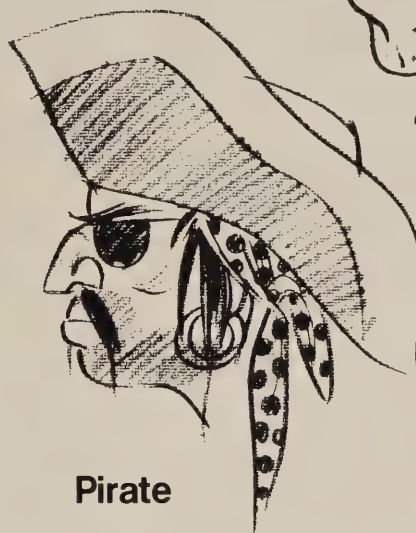
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## WANTED DEAD OR ALIVE

As recorded by Bon Jovi

JON BON JOVI  
RICHIE SAMBORA

*It's all the same  
Only the names will change  
Ev'ry day  
It seems we're wasting away  
Another place  
Where the faces are so cold  
I'd drive all night  
Just to get back home.*

*I'm a cowboy  
On a steel horse I ride  
I'm wanted  
Dead or alive  
I'm wanted  
Dead or alive.*

*Sometimes I sleep  
Sometimes it's not for days  
And the people I meet  
Always go their sep'rate ways  
Sometimes you tell the day  
By the bottle that you drink  
And times when you're alone  
Well all you do is think.*

*I'm a cowboy  
On a steel horse I ride  
I'm wanted, wanted  
Dead or alive  
Wanted, wanted  
Dead or alive.*

*Alright  
I'm a cowboy  
On a steel horse I ride  
I'm wanted (wanted)  
Dead or alive.*

*But I walk these streets  
A loaded six string on my back  
I play for keeps  
'Cause I might not make it back  
I been ev'rywhere  
Still I'm standing tall  
I've seen a million faces  
And I've rocked them all.*

*'Cause I'm a cowboy  
On a steel horse I ride  
I'm wanted (wanted)  
Dead or alive  
Well I'm a cowboy  
I got the night on my side  
I'm wanted (wanted)  
Dead or alive  
Well alright  
Dead or alive  
I still drive  
Dead or alive  
Dead or alive  
Dead or alive.*

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## LITTLE SUZI'S ON THE UP

As recorded by Tesla

**JAMES DIAMOND  
ANTHONY HYMAS**

*Little Suzi's on the up  
Looking for a getaway  
Ruby tries to bring her down  
Still looking for another way  
Little Suzi's on the up  
Heading for the spotlight  
Ruby finally gives up  
Looking for some quiet nights.*

*And the music makes her feel so  
hot  
Ooh and she'll smile for the  
camera with all she's got  
Don't bring her down  
She's a lot like you  
She'll be richer by far  
If her dreams come true.*

*Little Suzi's on the up*

*Now suddenly it's not a game  
Ruby's glad she gave up  
Cos Suzi's plainly set on fame  
Little Suzi's on the up  
Casting couch appointments  
made  
Ruby's gonna hang around  
To make sure Suzi's okay.*

*And the music makes her feel so  
hot  
And she'll smile for the camera  
with all she's got  
Don't bring her down  
She's a lot like you  
She'll be richer by far  
If her dreams come true  
Don't bring her down  
She's a lot like you  
She'll be richer by far  
If her dreams come true  
Little Suzi's on the up.*

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## TALK DIRTY TO ME

As recorded by Poison

**BRET MICHAELS  
BOBBY DALL  
C.C. DeVILLE  
RIKKI ROCKETT**

*You know I never  
I never seen you look so good  
You never act the way you  
should  
But I like it  
And I know you like it too  
The way that I want you  
I got to have you  
Oh yes I do  
You know I never  
I never ever stay out late  
You know that I can hardly  
wait  
Just to see you  
And I know you cannot wait  
Wait to see me too  
I gotta touch you.*

*'Cause baby we'll be  
At the drive-in  
In the old man's Ford  
Behind the bushes  
Till I'm screamin' for more  
Down the basement  
Lock the cellar door  
And baby  
Talk dirty to me.*

*You know I call you*

*I call you on the telephone  
I'm only hoping that you're  
home  
So I can hear you  
When you say those words to  
me  
And whisper so softly  
I gotta hear you.*

*'Cause baby we'll be  
At the drive-in  
In the old man's Ford  
Behind the bushes  
Till I'm screamin' for more  
Down the basement  
Lock the cellar door  
And baby  
Talk dirty to me.*

*C.C. pick up that guitar and  
talk to me.*

*'Cause baby we'll be  
At the drive-in  
In the old man's Ford  
Behind them bushes  
Till I'm screamin' for more,  
more, more  
Down the basement  
And lock the cellar door  
And baby  
Talk dirty to me yeah  
And baby  
Talk dirty to me  
And baby  
Talk dirty to me.*

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A-46 U-2	A-75 AC/DC
A-44 Duran Duran	A-151 RATT
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## The image shows the front cover of the Iron Maiden album 'The Trooper'. At the top, the band's name 'IRON MAIDEN' is written in their signature jagged, metallic font. Below the name is a large, black and white photograph of a knight in full plate armor, including a helmet with a plume, riding a horse. The knight is depicted in a dynamic, forward-leaning pose, suggesting movement or battle. The background of the image is dark and textured. At the bottom of the cover, the album title 'The Trooper' is written in a stylized, gothic script font.

VP-804 AC / DC  
VP-971 Ozzy Osbourne  
VP-806 Iron Maiden  
VP-960 Led Zeppelin  
VP-808 RATT  
VP-801 Judas Priest  
VP-926 Skull  
VP-811 Motley Crue  
VP-815 WASP  
VP-809 DIO  
VP-957 Jimi Hendrix  
VP-810 Black Sabbath  
VP-948 Jim Morrison

3110 Poison	114 Adam Ant	7016 Journey
1385 Rush	7000 Stray Cats	7009 Culture Club
3029 Run DMC	1605 Don Johnson	1554 Madonna
1646 Monkees	1 Pete Townshend	26 ZZ Top
1658 Genesis	7013 Thomp. Twins	1547 Apollonia
1614 Grateful Dead	1448 Def Leppard	1507 Cyndi Lauper
1618 Heath. Thomas	106 Billy Squier	1650 Prince
1647 Buckwheat	1478 Billy Idol	1519 Twisted Sister
1664 Beatles	1580 Vanity	3026 Triumph
38 Doors	170 Pretenders	3005 Duran Duran
1648 Pink Floyd	1438 Police	1516 Deep Purple
1043 Lynrd Skynyrd	1471 The Fix	3045 Clint Eastwood
1300 The Who	3099 U-2	3017 Pat Benatar
97 Mick Jagger	1490 Accept	1560 Menudo
99 David Bowie	152 Big Country	3033 Rob Lowe
1369 Bruce Lee	1595 Three Stooges	1558 Hulk Hogan
1427 The Clash	7028 Stevie Nicks	1543 Bryan Adams

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"Eddie"  
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# INSTRUMENTALLY speaking

by Michael Shore

Pearl's drum sets are among the best-made and best-sounding you can buy. Scores of professionals swear by their maple-shell Custom Series and birch-shell Studio Series kits. (The difference between traditional maple shells and the more newfangled birch shells is mostly in the ear of the listener, though many maintain birch has a brighter, more resonant sound while maple is "heavier".) Yet now, Pearl has improved their Custom and Studio sets in several ways. Let me count them for you.

First off, these kits are now furnished with Pearl's revolutionary "Free Floating System" snare drum, standard — specifically, a 14" by 6½" "concert" sized snare. The "Free Floating System" attaches no hardware to the outside of the drum shell; the lugs holding the top and bottom rims to the shell are tightened into specially-designed sleeves that run almost the entire depth of the shell. That

way there's no need to actually screw them into the shell itself. The result is a shell that can vibrate and resonate more freely. Providing a purer, stronger, fuller and brighter sound. As a bonus, the system also allows you to quickly and easily change the shell itself. Pearl makes "Free Floating" snare shells in wood, fiberglass-treated wood, brass, chrome and copper, each with its own particular sound qualities. Brass comes standard.

Second, Pearl's kits also now come standard with the Pearl P-880 bass drum pedal, which uses the "chain-drive" system that, over the years has proven to be probably **the** most reliable in terms of smoothness, consistency of action and durability. The P-880 is no exception. And because it uses a sprocketless half-wheel cam design with a felt channel to guide the chain, its action is unusually quiet and quick. It also features a light, but very tough and durable, die-cast aluminum footboard.

Third, tom toms and bass drums are now outfitted with Pearl's new, sleek Hi Tension lugs, which not only allow for a greater and more accurate range of tuning, but most importantly **hold** their tunings better and longer. Their springless design also helps eliminate buzzing and rattling, which comes in very handy in studio situations.

Fourth, bass drum and tom tom brackets now feature nylon bushings, which help prevent noises that sensitive microphones can pick up. The bushings also help keep the hardware from getting damaged.

And finally, Pearl's '87 professional drums now come with several new finishes, including stainless steel and Ferrari red "cover" finishes, coral red, arctic white and grain-exposed Sequoia red lacquer finishes. The five-piece WLX-22D-5 kit you see pictured here is finished in arctic white lacquer.

That's five great ways in which some already outstanding drum sets have become even better. Of course, Pearl has a lot more to offer modern drummers, from their CX and "Wild" cymbals to their electronic drum systems and their innovative drum-rack mounting systems. For more information on Pearl's total percussion line, write to Pearl International Inc., P.O. Box 111240, Nashville, TN 37222-1240. □



Pearl drums: Improved in style and performance.



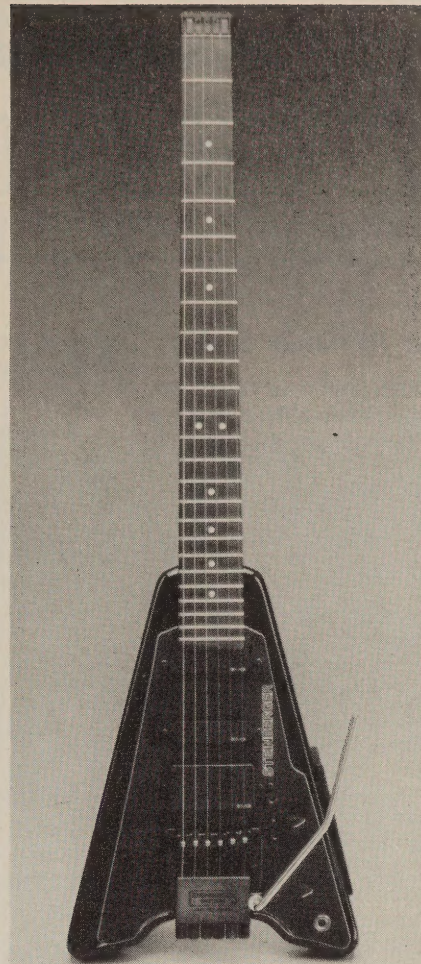


### IBANEZ FIVE STRING ROADSTAR BASS

Ibanez continued to roll back '87 prices on its outrageous '86 line of guitars and basses, and this Roadstar DX series five-string bass — the RB885 — is no exception. For its \$699 list price, you get an arched body of super-resonant basswood, a 3-ply maple neck with an ebony fingerboard, two Lo-B5 active-electronic low-impedance pickups for better tone-shaping and a clearer signal, a special five-string bridge and a unique tone-control setup. Along with the single master volume knob and two EQ-tone knobs, one for each pickup, there's also a "balancer" knob which takes the place of a pickup-selector switch. This allows a more finely controlled blending between the two pickups. Available in black or pearl. For more info, write Ibanez, 1726 Winchester Rd., Bensalem, PA 19120.

### STEINBERGER GP3T GUITAR

We recently told you about Steinberger's new GP guitars, a somewhat lower-priced version of their revolutionary bodyless and headstockless basses and guitars. Now they've expanded the range with the new GP3T and the GP4S (shown), each of which sport three pickups instead of two. The GP3T comes with three EMG active—electronic Strat-style SA single-coil pickups; the GP4S has two single-coil SA's in the neck and middle positions and an EMG model 85 humbucker in the lead position (following the 80's pickup configuration). Both models feature 5-position lever switches for pickup selection, one master volume and one master tone control knob. Optional active EQ features both a three-position boost circuit and a tone control with treble boost, flat and bass boost positions. Both models are available with either Steinberger's more traditional S-Trem — a superb locking tremolo bridge — or Steinberger's unique and innovative TransTrem transposing tremolo bridge, which keeps all strings in tune during tremolo movement. The Steinberger headless neck is molded from the exclusive Steinberger Blend composite material, and has 24 frets on a 25½" scale. Available in black, red or white finish. For more info, write Steinberger Sound Corp., 122 S. Robinson Ave., Newburgh, NY 12550.



### DOD EFFECTS PEDALS

"DOD is getting down to basics" was the headline on the press release for their two new effects pedals. Cute — and accurate. Both pedals are for bassists, and it's about time someone made stuff like this. The FX-42 bass EQ is a six-band graphic equalizer with level control and extended low-frequency reach for bass. Up to 18 dB of cut or boost is available for each band, while the level control offers up to 18 dB of gain or attenuation to compensate for the EQ curve being used. The six EQ bands are centered at the following frequencies: 50, 100, 200, 400, 800 and 1600 Hz.

DOD's new FX-82 Compressor/Sustainer is especially designed to "com-

press" (squeeze the loudest and quietest portions of a bass guitar's sound into a more compact range) which tightens and strengthens the sound and makes notes sustain longer. Perfect when you want to step out with some "lead" bass lines. Both are ruggedly built and run on 9 volt battery or with DOD's PS-3 AC adaptor. The FX-42 lists for \$94.95, the FX-82 for \$74.95. For more info, write DOD Electronics Corp., 5639 South Riley Lane, Salt Lake City, UT 84107.





# BEHIND THE LINES

## The Backstage Boss Goes Bi-Coastal For The Latest Scoop On Metal Poop.

by **Adrienne Stone**

This month, we have a bi-coastal **Behind The Lines** — a little nasty news from Los Angeles and a bit of dirt from New York. Why should we leave anyone out? Let's start with the latest metal musings from the Land of Sun and Sin...

...**Hit Parader** was on hand to take in the festivities at Hollywood's notorious Whiskey when up 'n comers Guns N' Roses, and their opening act Jet Boy, shook the walls. We thought it was an earthquake, but it was just our favorite new bad boys letting off some rhythmic steam. The show was sold out, leaving many a disappointed fan begging at the door.

Let me tell you, metallers and metallettes, I haven't seen so much shiny black leather since my dad sold his '68 Plymouth! The essence of the L.A. rock scene these days seems to be a look that blends together elements of Hanoi Rocks and late English punk. So what if everyone looked like they were poured from the same vat of Dippity Do? And who cares if nearly every shoulder in the crowd was decorated with exotic tattoos — and I'm just talking about the females! Every leathered soul was moving and grooving to the street rock explosions of Guns N' Roses.

Even a few notables showed their much-worshipped mugs for the **Hit Parader** eye. That renowned metalhead Julian Lennon quietly passed through the crowd, later winding up at the after-hours nightspot for rockers, the Rainbow. Also table hopping at the 'Bo were Hellion songstress Ann Boleyn, Dio bassist Jimmy Bain and keyboardist Claude Schnell (fresh from the studio where they and Ronnie James were finishing work on their soon-to-be-released album), and

various members of Rough Cutt and London.

...Meanwhile, across town at the Cat House Club, Nikki Sixx was unwittingly making moves reminiscent of the old Keystone Kops. Fellow patrons say the amorous Crue-ster was happily embracing a female while leaning on one of the exit doors. Suddenly, the door was unexpectedly opened and Nikki went flying out face first. Fortunately, only his ego was bruised...

...and now for some Gotham Gossip...

Ratt and their openers, Poison, rocked Madison Square Garden — although there were sections of empty seats taunting the headliners. Only a year before, the Ratt pack sold out shows like this with regularity. Poison were the surprise act of the night, garnering a great response from the usually jaded Garden crowd ... and naturally, what Garden concert wouldn't have its own share of illustrious guests: on hand backstage were Jay Jay French, Mark Mendoza and Eddie Djeda of Twisted Sister (who talked of nothing but how great Reckless, the band Mark and Jay Jay have produced, is doing),

Robert Sweet of Stryper (who was heard to exclaim, "Ratt was great, thank the Lord"), Billy Squier, Fiona and her ... er ... beau, Beau Hill to name a few...

Oddly, the two groups had separate post-concert parties. Ratt's soiree was held at the ultra-private Penn Plaza Club inside the massive arena, while Poison's was hosted across town at the trendy Limelight Club. Robbin Crosby cruised the party crankily, sulking about the "shitty sound" they had at the gig. In the meantime drummer Bobby Blotzer complained that he wasn't getting enough attention. Oh, pooh, pooh.

At the Poison fete, where the lion's share of females congregated, Rikki Rockett, C.C. DeVille and Bobby Dall partied hearty well into the night. Did Bret Michaels ever join his buddies for the fun? No, the sick puppy was ailing that eve, suffering from a dangerous case of insulin shock (beautiful Bret's a diabetic, you know). But we're sure he made up for it later on in the tour. Incidentally, for those of you wondering if there's any animosity between the Ratt and Poison camps, members of the Rockin' Rodents hopped to the Limelight to share in the fun there too.

A few nights later, Iron Maiden and the recently reformed Waysted rocked the Meadowlands Arena in neighboring New Jersey. One of the backstage revelers was ex-Black Sabbath member Dave Spitz. He said he had a great time during the show, but when he finally left to reclaim his car from the parking lot, all that was left was a smoking, cindered mass of metal — and that ain't music we're talking about. "I went to where I left my car and it was upside down and burning. Whatta mess."

Whatta mess is right! 33 very stupid kids were arrested that night for rioting, including the overturning and burning of two autos (including Spitz). It seems things got out of hand after the concert and when police came to quiet things down, they were pelted with bottles. Naturally, the *idiotic imbeciles* who took part in the insanity didn't stop to consider why there are fewer rock concerts and festivals each year as a result of such behavior. It's *peaheaded schmucks* like them that ruin the fun for all the rest of us. This has been a public service message from **Behind The Lines**, the sauciest source around. □

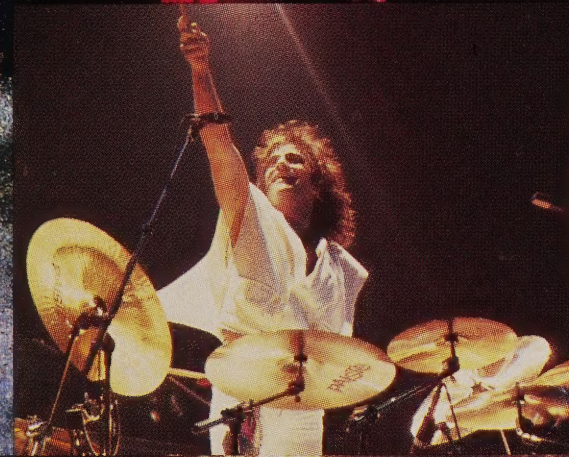
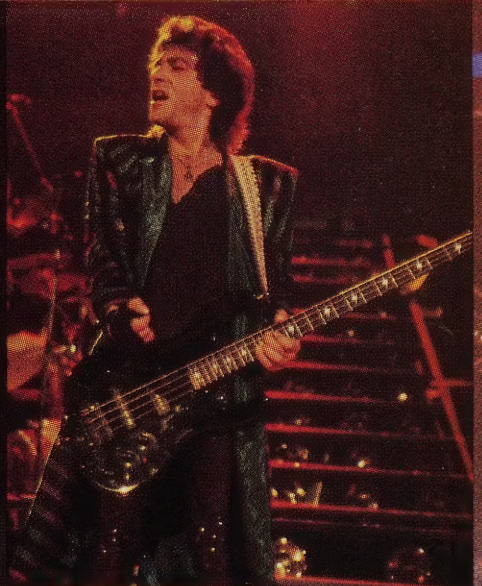


Waysted: Did their music cause riots in New Jersey?

Ross Halfin



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